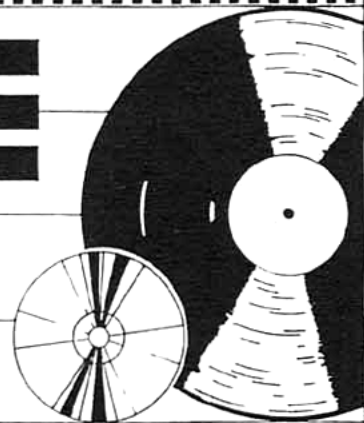


FILM SCORE MONTHLY



HANS J. SALTER
1896-1994

#49, September 1994 \$2.95

HANS ZIMMER

**ON THE LION KING
& EVERYTHING ELSE**

SHIRLEY WALKER

**RISING STAR TALKS ABOUT
ORCHESTRATING TRUE LIES
AND COMPOSING ON HER OWN**

Other Thrilling Stuff

- The Island of Laurence Rosenthal
- Classical Music in Films
- Recordman at the Flea Market
- John Williams in Concert
- Classic Corner: *Raise the Titanic*

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Questions & Answers
- Letters from Readers



FILM SCORE MONTHLY

Issue #49, September 1994

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Hans Zimmer Cover Photo: by Michael Ansell. This and *Lion King* photos on p. 13 ©1994 The Walt Disney Company, all rights reserved. (We are Disney. Resistance is irrelevant. You will be assimilated.)

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The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

Call Waiting: Is something everybody in the world should have, except me.

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Welcome to *Film Score Monthly*, America's only movie soundtrack magazine. Believe it or not, next issue will be #50, and to celebrate, it will be 50/2 - 1 pages long = 24 pages. We'll have Alan Silvestri talking about *Forrest Gump* and Mark Isham on *Quiz Show*; expect this in late October. A goal in our interviews is to make the person seem like a human being, not a walking press release, and this month Shirley Walker and Hans Zimmer thankfully come across as real people. (OI' Hans, though, might be fibbing about his age—Fred Karlin's *Listening to Movies*, accurate in all other respects, has his birthdate as 9/12/57.)

I like to do editorials in this space, but usually am limited by the size of the month's news—look at all those CDs at right! Unfortunately it seems to be a battle between quantity and quality and whereas we had both last year, the former is dominant in '94. Dealers have complained about slow sales, people overall have been grumpy, but what do you expect when we've all been spoiled? Still, I don't see why people would want to get worked up about unavailable film scores. I'm convinced that a lot of the pointless things people do we do out of a need to release nervous energy. Look at me and FSM, it's the perfect constant thing to do. Collecting is some people's outlet for nervous energy and I don't see why anyone would want to get so worked up about not having a record, that the hobby becomes another source, not a relief, of nervous energy. I don't know, go take up yoga or something.

I'm now starting my junior year at Amherst College and since so many people ask, I'll probably be a history and music double major; history because it seems like a typically interesting liberal arts thing to do, music because it's fun to learn about this stuff. Even ear training was useful, if boring, and here are some tips for people trying to memorize intervals: Minor second: *Jaws*; major second: a scale; minor third: *Rambo*; major third: *Superman* love theme; perfect fourth: *The Good, the Bad and the Ugly*, tritone: "Maria" from *West Side Story*, or the 2nd and 3rd notes in *Back to the Future*; perfect fifth: Klingons; minor sixth: *Incredible Hulk* piano theme; major sixth: Leia's theme, Han and Leia's theme, Marion's theme; minor seventh: *Star Trek* TV theme, the part not used for *The Next Generation*; major seventh: one of the middle parts of the *Superman* main title; octave: *Dances with Wolves* love theme. Keep in mind these are just what worked for me and there are many other mnemonic aids.

One last thing: If you're having any problems with your subscription, call me and I'll fix it.

Come Hang Out in New York: The Society for the Preservation of Film Music's annual fall conference is tentatively scheduled for October 21 and 22 (a Friday and Saturday this time); exact Manhattan location has not been confirmed. Featured will be the premiere U.S. screening of the new *Music for the Movies: Toru Takemitsu* documentary (by Alternate Current International, the Herrmann documentary people), a new German TV documentary on David Raksin, a panel discussion on soundtrack recordings (with Nick Redman, Charles Goldman, myself, others), a session on TV music with Jon Burlingame and TV composers, and a luncheon with presentation of two SPFM Film Music Preservation Awards. It should be fun, and a trip to Footlight Records on 12th Street is mandatory for me, at least. Call Jeannie Pool at 818-248-5775 for more details.

Other Events: The annual film music seminar in Valencia, Spain will take place sometime in October (write for date). Several European composers will attend, with this year's concert spotlighting Armando Trovajoli. For more information write to: Fundacion Municipal de Cine,

Plaza del Arzobispo, 2 Acc. B, 46003 Valencia, Spain. • Oulu Film Festival (OFF) 1994 will take place in Oulu, Finland on October 26-30. Guest of honor is Trevor Jones, who will conduct two concerts of his work (*Last of the Mohicans*, *Last Place on Earth*, *Dark Crystal*, *Cliffhanger*, etc.) and host a film music seminar. Jerry Goldsmith was the guest composer last year; Bruce Broughton has been confirmed for OFF 1995, to take place May 3-7. For further info, contact Juhani Nurmi, Oulunsuuntie 122 C 26, FIN-90220, Oulu, Finland, phone/fax: +358-81-335-474. • Ryuichi Sakamoto conducted a concert and was available for a q&a session during this year's Edinburgh Film Festival (Aug. 13-28).

Laserdiscs: MGM/UA's upcoming letterbox laserdisc of *Life Force* will be a "Special Edition" restoring some 15 minutes of footage. It's a good bet that the film's opening sequence—where a lot of Henry Mancini's music was axed—will be extended back to its original form, hopefully retaining his "Discovery Suite" cues found on the CD. The laserdisc is due this December.

Print Watch: The English magazine *Movie Collector* has articles on Basil Poledouris (*Robocop*) and Gerard Schurmann in issue #7 and one on Christopher Young (*Invaders from Mars*, *Dream Lover*) in issue #8. • *Television Theme Recordings: An Illustrated Discography, 1951-1994* (ISBN 1-56075-021-9, 300 pp., hardcover illus.) by Steve Gelfand will be out in September from Popular Culture Ink Publishers, PO Box 1839, Ann Arbor MI 48106. It's \$59.75; order toll-free at 1-800-678-8828. • *McNally's Price Guide for Collectible Soundtracks (1950-1990)* will be out in late October. See the ad last issue; the book can be ordered from West Point Records at 805-253-2190. • *The Hollywood Reporter* did another film music issue in late August, about how to license songs into your movie to ruin it.

TV/Radio Watch: Some ABC executive has ordered the elimination of main title themes on new fall shows. I'll definitely watch more ABC programming now. • British news from James MacMillan, Scotland: In late June ITV showed an hour-long program on Randy Newman, titled *Randy Newman's America*, mostly about his pop work but with footage of him conducting *The Paper* and talking about Uncle Alfred. In early July BBC Radio 2 broadcast a two-hour program titled *With a Smile and a Song*, about Disney's musical output during the Golden Age. It was hosted by Nigel Hess and featured talk about composers Leigh Harline and Paul J. Smith; Buddy Baker was among those interviewed. • A Quincy Jones documentary recently re-run on HBO had some mention of his film scores, omitting the fact that almost all of *Roots* (including the theme) was written by Gerald Fried. • Jerry Goldsmith recently conducted a Young Musicians concert which aired on the Disney Channel.

Convention Creep: For those who attend sci-fi/comic/*Star Trek* conventions, beware of a guy in the LA area named Paul Magwood selling ordinary CDs for \$40. Reportedly he's also been selling one-of-a-kind CDs pressed off of LPs like *Heavy Metal* and *Twilight Zone: The Movie*—for \$85. I hate people like this, and if you see Magwood or others of his ilk at conventions, bad mouth him and tell him I'm out to ruin him.

Recent Releases: Narada has released a compilation of its previous TV documentary soundtracks, *The Sound of Light*. • The Australian label Festival has released Bruce Rowland's score to *Lightning Jack*, distributed by Silva Screen. • Due Sept. 20 from Hollywood Records was the Mark Isham jazz score album to *Quiz Show*. • The U.K. label RetroSound has released *The Saint* and *Secret Agent*, two albums on one CD.

What Labels Are Doing Soon

Citadel: Tom Null, previously of Varèse, has restarted this label, itself previously owned by Varèse in the '80s after being started by Tony Thomas in the late '70s. Released will be some soundtracks and some classical, though mostly classical at first, distributed by Klavier Records. The first soundtracks are expected in Sept./Oct.: *The Giant of Thunder Mountain* (Lee Holdridge, large symphonic score to new children's film), *Destination Moon* (Leith Stevens, 1950, first CD of the 1957 stereo re-recording). Also film-related is a Lee Holdridge classical CD, *Holdridge Conducts Holdridge*, containing his *Violin Concerto #2* and *Orchestral Suite from the Opera, Lazarus and His Beloved* (previously on a Bay Cities CD), plus classical tracks from the original *Holdridge Conducts Holdridge* LP on Varèse.

edel: Due Sept.: *Black Eagle* (Terry Plumeri, Jean Claude Van Damme film), *Schwarzenegger: Action Hero* (their third such compilation).

Epic Soundtrax: Due Sept. 12: *The Shawshank Redemption* (Thomas Newman score and songs); due Sept. 20: *The Specialist* (song album); due Oct. 18: *The Specialist* (John Barry, score album); due Oct. 25: *Mary Shelley's Frankenstein* (Patrick Doyle). Due early 1995: *Moviola 2* (John Barry/Royal Philharmonic), featuring Barry's action-adventure music.

Fifth Continent: No new releases for the rest of 1994, but there will be repressings of *Raintree County* (2CD set) in October and *Birth of a Nation* and *Peter the Great* in November. Planned for 1995 is a new series of 2CD sets in "slimline" jewel boxes (two discs in one regular-sized case), marketed as "...At the Movies" (i.e. *Bernard Herrmann at the Movies*, *Wide Screen at the Movies*, *Sci-Fi at the Movies*). These will have new and previously released material. Future "Cinema Maestro" Label X CDs will be packaged in regular jewel boxes, not the cardboard digipaks.

Fox: Pending changes in the Fox Music Group structure have postponed the next Classic Series score CDs. They still may be released this year, but probably won't be out until Feb. or March 1995. These are: 1) *The Ghost and Mrs. Muir* (1947, 55 min.) / *A Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *The Mephisto Waltz* (1971, 35-40 min.) / *The Other* (1972, 25-30 min.), Jerry Goldsmith. 4) *Predator* (1987, Alan Silvestri, 47 min.) / *Die Hard* (1988, Michael Kamen, 24 min.), with *Alien*³ Fox Fanfare. 5) *Forever Amber* (1947, David Raksin). The two musicals will probably be out in early '95 as well (distributed by BMG), and have already been included on cassette with the new videos of the films. These are: 1) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., completely remixed). 2) *State Fair* (1945, Rodgers/Hammerstein). Additionally, *The Sound of Music* will be included as a 24 karat gold CD with the new laserdisc of the film, due Nov. 23.

Genoa: This label has pressed a CD of *Ladyhawke* (1985, Andrew Powell, GRCD 1014), most likely a bootleg, possibly off an LP. It's being distributed by Super Collector, see ad, p. 19.

GNP/Crescendo: *Victor/Victoria* (Henry Mancini, first CD issue) is out. Due this November is *Star Trek: Generations* (Dennis McCarthy).

Intrada: The Laurence Rosenthal 2CD set (LR-1000) mentioned on p. 16 will be out in October. Recording this fall (Bruce Broughton/Sinfonia of London) are two Miklós Rózsa CDs: 1) *Ivanhoe* (1952, 55 min.) 2) *Julius Caesar* (1953, 45 min.), also with music from *The Man in Half Moon Street* (1944, 14 min.) and an overture from *Valley of the Kings* (1954, 5 min.). These will be re-

leased in early 1995 in Intrada's Excalibur Collection. Intrada is a label and a mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due Oct. is a Korngold concert music CD (*Der Schneemann und Der Ring des Polycrates*); due Jan. 1995 is a Rózsa solo violin CD (*Duo, Sonate for Violin, Variations on a Hungarian Peasant Song, North Hungarian Peasant Song and Dance*). To be scheduled: a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*) and a Malcolm Arnold chamber music CD, including film score *Hobson's Choice*. Recording late October is a CD of unrecorded Prokofiev film scores. Also recording soon is a CD of Rózsa's *Sinfonia Concertante, Viola Concerto and Violin Concerto*. • Due either in mid-Nov. or early 1995 from Koch Screen is *Full Circle* (Colin Towns, 1976, U.S. title *The Haunting of Julia*, first CD issue), including the premiere recording of Towns' 30 minute *Trumpet Concerto for String Orchestra*.

Legend & RCA OST: I can't find out what's up with these Italian labels. Supposedly forthcoming: *Arizona Colt* (De Masi) / *Johnny Yuma* (Orlandi, on one CD), *The Red Tent* (Morricone), *Garden of the Finza-Contonis/Camorra* (De Sica), *Dr. Faustus/Francis of Assisi* (Nascimbene). Also forthcoming, although I don't know when: *La resa dei conti* (aka *The Big Gundown*), *Navajo Joe*, *Faccia a faccia* (all Morricone), *Toby Dammit*, *Satyricon* (both Rota).

Marco Polo: The two Golden Age albums recorded earlier this year in Berlin (*Captain Blood*, *Three Musketeers*, *Scaramouche* and *The King's Thief* on one CD, *Juarez*, *Devotion*, *Gunga Din* and *Charge of the Light Brigade* on another) will be out by the end of the year. To be recorded at the end of 1994 are two more horror albums: 1) *The House of Frankenstein* (Hans Salter, Paul Dessau), complete score. 2) *Son of Frankenstein* (Frank Skinner), *The Wolfman* (Salter, Skinner, Charles Previn) and *The Invisible Man Returns* (same gang), suites of about 20 minutes each. Bill Stromberg will conduct; the recordings will be supervised by reconstructionist John Morgan. Being restored for another CD are suites from *Sahara* (Rózsa), *Another Dawn* (Korngold), *The Lost Patrol* (Steiner) and *Beau Geste* (Newman).

Milan: Due Sept. 13: *Rapa Nui* (Stewart Copeland), *The New Age* (Mark Mothersbaugh). Due Oct. 11: *Wes Craven's New Nightmare* (J. Peter Robinson). Due Oct. 25: *The Browning Version* (Mark Isham), *Second Best* (Simon Boswell), *Nobody's Fool* (Howard Shore), *Merry Christmas, Mr. Lawrence* (reissue, Ryuichi Sakamoto). Due Nov. 8: *The Dead Zone* (1983, Michael Kamen), *Pontiac Moon* (Randy Edelman). Due Nov. 26: *Café au lait* (French film). Due in December: *Once Were Warriors, I.Q., Heavenly Creatures*. Due next spring: *Lifetimes*, *Losing Iziah*, *Highlander 3*. • Milan has released *Bad Girls* (Jerry Goldsmith) in the U.K.

Philips: Due Oct. 11 is the new compilation *Hollywood Nightmares* (John Mauceri/Hollywood Bowl Orchestra); music from *Phantom of the Opera*, *King Kong*, *Jurassic Park*, *Vertigo*, *Spellbound*, *Body Heat*, *Sunset Boulevard*, *The Omen*, *Dracula*, *Dr. Jeckyl and Mr. Hyde*. Due Nov. 8 is *Hello Dolly* (Barbra Streisand film musical, first CD issue, prod. Nick Redman).

Play It Again: Forthcoming: *Dr. Who & Other Classic Ron Grainer Themes*, *Ember Years Vol. 3* (early John Barry recordings with Chad & Jeremy and A Band of Angels), *Film Music of Roy Budd* (10 tracks from *Fear Is the Key*, 6 from *Soldier Blue*, 8 other Budd film themes).

Point Records: Claudio Fuiano has produced a new series of CDs from EMI General Music,

marketed and distributed by Point Records, executive produced by GDM Music Srl. The first five releases: PRCD 101: *Il gatto a nove code* (Ennio Morricone, see p. 17). PRCD 102: *Cuore di mamma/I bambini ci chiedono perché* (Morricone, first recordings). PRCD 103: *Fumo di Londra* (first CD issue) / *Un Italiano in America* (complete recording, Morricone). PRCD 104: *Sparra forte, pui' forte... non capisco* (Nino Rota, 1966 comedy, complete recording). PRCD 105: *Una ragione per vivere e una per morire* (Riz Ortolani, 1972 western, first recording).

Prometheus: *Count of Monte Cristo/Man in the Iron Mask* (Allyn Ferguson), *Young Bess* (Miklós Rózsa) and *High Velocity* (Jerry Goldsmith) are out. Due December: *El Quixote* (Lalo Schiffrin), *All the Brothers Were Valiant* (Rózsa). Due next March: *Platoon/Salvador* (Georges Delerue, with previously unreleased music).

Reel Music: Due in November from this small new label is the latest composer promo CD (fully licensed), *The Fred Karlin Collection, Vol. 1* (Reel Music 1001). Featured are suites from *The Autobiography of Miss Jane Pittman* (1974 TV movie, 28 min.), *Vampire* (1979 TV movie, 20 min.) and *Inside the Third Reich* (1982 TV mini-series, 18 min.). This will be available for \$20 from the usual specialty shops.

Screen Archives: A 750 copy private pressing of *The Killer Elite* (Jerry Fielding, 1975) will be out in mid-October. Screen Archives is also a mail order dealer, write for a free catalog to PO Box 34792, Washington DC 20043.

Silva Screen: Forthcoming are—more compilations! Now out: *True Grit: Music from the Films of John Wayne*, *Blade Runner: Synthesizer Soundtracks*. Imminent: *Born on the Fourth of July: Music from the Films of Tom Cruise*, plus two repackaged edel compilations of action and fantasy music, each chopped down to one CD. Due Sept.: *Indiana Jones: Music from the Films of Harrison Ford*. The Wayne, Cruise and Ford discs were recorded by Paul Bateman with the City of Prague Philharmonic and will also have U.S. editions. Recording in December for release next year: *The Valley of Gwangi: Classic Film Scores of Jerome Moross*, *To Catch a Thief: A History of Hitchcock Vol. 2*. • Forthcoming on the "Primitime" TV music label Silva distributes: *American Television's Greatest Hits* (2CD set, 53 TV themes), *Between the Lines* (music from the BBC series plus other themes).

SLC: Due Sept. 21 from Japan's finest: *John Wayne Westerns Vol. 2* (Elmer Bernstein, reissue of Varèse CD, new cover), *Lifeforce* (Henry Mancini, reissue), *Du soleil plein les yeux* (Francis Lai, first CD issue), *Les pétroleuses* (Lai, first CD). Due Oct. 21: *International Velvet* (Lai, first CD), *Les uns et les autres/Bolero* (Lai, complete version), *Godzilla: Symphonic Concert* (Akira Ifukube, cond. Masaru Satoh, live recording), *Les valseuses* (Stephane Grappelli, first CD).

Sony: Planned CDs of *The Blue Max*, *The Wrong Box*, *King Rat* and others to be announced have been pushed off until January 1995 (A.D.).

Tsunami: Due soon: *One-Eyed Jacks* (Friedhofer) and a 2,222 copy ltd. ed. CD of *Cleopatra* (North, 74 min.). Forthcoming: *Marnie* (Herrmann, first CD), *Von Ryan's Express/In Like Flint/Our Man Flint* (Goldsmith, on one CD), *Rosemary's Baby/Jack the Ripper* (Komeda/Rugolo). • A Tsunami-like label yet to be identified will issue CDs of *100 Rifles* and *Lonely Are the Brave* (Jerry Goldsmith). Lawsuits will fly.

Varèse Sarabande: Due Sept. 23: *The War Lord* (Moross, official release). Due Oct. 11: *The Secret of Nymph* (Goldsmith, reissue, same music, new sequencing), *Terminal Velocity* (McNeely).

UPCOMING MOVIES

DAVID ARNOLD: *Star Gate*.
JOHN BARRY: *The Specialist*.
ELMER BERNSTEIN: *Canadian Bacon*, *Roommates*.
TERENCE BLANCHARD: *Trial by Jury*, *White Lies*, *Clockers* (d. Spike Lee).
B. BROUGHTON: *Miracle on 34th St.*
CARTER BURWELL: *The Tool Shed*, *Two Bits* (replacing M. Jarre).
A. CAMPBELL: *Cheyenne Warrior*.
JOHN CARPENTER: *In the Mouth of Madness* (Jim Lang, co-composer).
BILL CONTI: *Karate Kid 4*, *The Scout*.
STEWART COPELAND: *Rapa Nui*, *Surviving the Game*, *Silent Fish*.
JOHN DEBNEY: *Little Giant*.
PATRICK DOYLE: *Exit to Eden*, *Mary Shelley's Frankenstein*, *Little Princess*, *A French Woman*.
JOHN DU PREZ: *A Good Man in Africa*.
RANDY EDELMAN: *Pontiac Moon*, *Dragon Heart*, *Tall Tales*.
CLIFF EIDELMAN: *The Picture Bride*.

DANNY ELFMAN: *To Die For*.
GEORGE FENTON: *Interview with a Vampire*, untitled Nora Ephron film, *Mary Riley*.
JAY FERGUSON: *Double Dragon*.
ROBERT FOLK: *Police Academy VII*, *It Happened in Paradise*.
ELLIOT GOLDENTHAL: *Cobb*, *Batman*.
JERRY GOLDSMITH: *The River Wild*, *Jungle Book*, *Babe*, *I.Q.*.
JOSEPH J. GONSALEZ: *Judge Dredd*.
JAMES HORNOR: *The Pagemaster*, *Legends of the Fall*, *Balto*, *Apollo 13*.
JAMES N. HOWARD: *Outbreak*, *Congo*, *Paris Match*, *Junior*, *Just Cause*.
MARK ISHAM: *Miami*, *Quiz Show*, *Nell* (w/ Jodie Foster), *Safe Passage*, *My Posse Don't Do Homework*, *Waterworld* (w/ Kevin Costner).
TREV JONES: *Hideaway*, *Kiss of Death*.
JOEL MCNEELY: *Squanto*, *The Radioland Murders* (for G. Lucas).
ALAN MENKEN: *Pocahontas*, *Hunch-*

back/Notre Dame, *Hercules* (anim.).
M. MILLER: *Low Down Dirty Shame*.
ENNIO MORRICONE: *Disclosure*, *Love Affair*.
MARK MOTHERSBAUGH: *It's Pat!*.
IRA NEWBORN: *Vesco*, *The Jerky Boys*.
THOMAS NEWMAN: *Shawshank Redemption*, *The War*, *Little Women*.
JACK NITZSCHE: *Harlem*: *A Love Story*.
MICHAEL NYMAN: *Mesmer*.
BASIL POLEDOURIS: *Dumbo Drop*.
RACHEL PORTMAN: *War of the Buttons*, *Road to Wellville*, *Only You*, *Feast of July*.
ZIGGY PREISNER: *The Perez Family*.
GRAEME REVELL: *SFW*, *Street Fighter*.
RICHARD ROBBINS: *Pet*.
JOHN SCOTT: *Walking Thunder* (western), *Yellow Dog*.
ERIC SERRA: *The Cleaner* (new title).
MARC SHAIMAN: *Speechless*, *American President*, *Forget Paris*.
DAVID SHIRE: *One-Night Stand*.

HOWARD SHORE: *Ed Wood*.
ALAN SILVESTRI: *Richie Rich*, *The Quick and the Dead*.
MARK SNOW: *Katie*.
DAVID SPEAR: *Pentathlon*.
COLIN TOWNS: *The Puppet Masters*.
MICHAEL WHALEN: *Men of War*.
CHRISTOPHER YOUNG: *Judicial Consent*, *Murder in the First*.
HANS ZIMMER: *Drop Zone*, *Beyond Rangoon*.
STAR TREK STUFF: Dennis McCarthy scores the feature *Star Trek: Generations*, out Nov. 18. Jerry Goldsmith will write the theme to *Star Trek: Voyager*, the new series beginning Jan. '95, the two-hour pilot to be scored by Jay Chattaway. Chattaway will continue scoring *Star Trek: Deep Space Nine* while McCarthy is busy on the movie, with Richard Bellis and David Bell each filling in on an episode. Thrilling, huh?

FILM MUSIC CONCERTS

Arkansas: Sept. 31, Oct. 1—Arkansas s.o., Little Rock; *Lawrence of Arabia* Suite (Jarre).
Georgia: Oct. 17—Augusta s.o.; *North by Northwest*, *The Raiders March*.
Ohio: Oct. 29—Columbus s.o.; *The Addams Family* (Shaiman/Mizzy).
Illinois: Sept. 24—Fox Valley s.o., Glen Allen; *The Mission* (Morricone), *A President's Country* (Tiomkin), *The Raiders March* (Williams), *Dances with Wolves* (Barry), *The Generals* (Patton/MacArthur, Goldsmith), *Star*

Trek: The Motion Picture (Goldsmith).
Indiana: Oct. 31—Butler Univ. s.o., Indianapolis; *Star Trek II* (Horner).
Kansas: Oct. 29—Topeka s.o.; *Addams Family* (Shaiman/Mizzy).
New York: Oct. 2—Rochester Phil.; *The Lost Weekend* (Rózsa).
North Carolina: Sept. 18, 24—Raleigh s.o.; *North by Northwest* (Herrmann).
South Dakota: Oct. 29—Black Hills s.o., Rapid City; *Bride of Frankenstein* (Waxman), *King Kong* (Steiner), *The Addams Family* (Shaiman/Mizzy).

Vertigo (Herrmann).
Tennessee: Sept. 23, 24—Nashville s.o.; *Gone with the Wind* Dance Montage (Steiner). Oct. 29—Chattanooga s.o.; *Ghostbusters* (Bernstein), *Bride of Frankenstein* (Waxman).
Texas: Sept. 30, Oct. 1—Austin Civic Sym.; *Lonesome Dove* (Poledouris). Oct. 7, 8, 9—San Antonio Sym.; *The Magnificent Seven* (Bernstein).
Washington: Sept. 24, 25, Oct. 1—Federal Way Phil., Seattle; *The Raiders March* (Williams).

This is a list of concerts taking place with film music pieces being performed. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons). • For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

QUESTIONS

Information Subject to Be Wrong if I Didn't Feel Like Asking the Person Who Would Actually Know

Q: I'm not sure I understand what FSM means by "bootlegs." If the bootlegs are illegal, then why don't the legitimate labels sue? -OC
A: A "bootleg" is actually an illegal recording made of a live concert, but it's come to stand for any soundtrack illegally pressed on LP or CD. Sometimes the legitimate labels sue (or the film companies, or the musicians union), but usually the perpetrators are low-key and shifty enough to avoid detection. Or it's not worth the time and effort for the companies to prosecute.
Q: Why didn't John Williams score *The Color Purple* (1985)? This is the only Spielberg film without a Williams score, except for *Duel* and *Spielberg's episode of the Twilight Zone* movie. -JM
A: Quincy Jones was producing (he owned the book) and it was sort of the deal that he would score it, too.
Q: What has John Harrison done other than his excellent *Creepshow* soundtrack in 1982? -MS
A: The Lone Eagle Film Composers Guide lists two other movies, *Day of the Dead* (1985) and *Tales from the Darkside: The Movie* (1990, co-composer).
Q: What is your favorite color? -MP
A: Blue. No, yel—AAAAAAHHHHH!
Q: What were the first scores of David Newman and Thomas Newman? -EW
A: David's first was *Critters* (1985). Thomas did three movies at around the same time in 1984, *Grandview USA*, *Reckless* and *Revenge of the Nerds*.
Q: Which films are represented in SRS 2005/8 (4CDs), Bernard Herrmann: *The Concert Suites*? -DM
A: This Masters Film Music 4CD collection—now out-of-print—was actually made up of four London LPs Herrmann recorded with the London Philharmonic. Represented films are: *Psycho*, *Marnie*, *North by Northwest*, *Vertigo*, *Trouble with Harry*, *Jane Eyre*, *Snows of Kilimanjaro*, *Citizen Kane*, *The Magnificent Ambersons*, *Devil and Daniel Webster*, *Journey to the Center of the Earth*, *Seventh Voyage of Sinbad*, *Day the Earth Stood Still*, *Fahrenheit 451*, *Mysterious Island*, *Jason and the Argonauts*, *Three Worlds of Gulliver*.
Q: Could you list all the episodes and composers on *Amblin's Amazing Stories* TV series? -DM
A: No, it would be too long (and no, none of the music has been released). A complete list can be found in

CinemaScore #15 (1987, 160 pages!), the last issue of Randall Larson's fantastic film music magazine. Order it from Randall at PO Box 23069, San Jose CA 95153-3069. Price: \$8.95 U.S., \$17 Europe, \$29 Japan/Australia (airmail). It's better than FSM.
Q: What's up with the proposed Indiana Jones soundtrack anthology? -JM
A: Nothing. See, this is why I usually don't mention albums only in the "planning" stage. Right now an Indiana Jones box set similar to the recent *Star Wars* 4CD box set is nothing more than an idea in the head of someone at Lucasfilm. I only mentioned it a few months ago because so many people wrote in saying, "That *Star Wars* box was great, duh, they should do an Indiana Jones one," and I wanted to address that. But until such a project is announced in the news pages, assume that there isn't going to be one.
Q: Are there any plans to record John Williams' cello concerto? -JM
A: A performance of it was reportedly videotaped for release on Sony. I assume Sony will do a CD, too, since Williams and Yo-Yo Ma are signed to that label. Ask no more about this until it's formally announced.
Q: What is the catalog # of the rare *Night Is the Hunter*? Is it the version with dialogue and narration? -RH
A: The Osborne price guide lists two albums: A triple EP set on RCA Victor EPC-1136, and a mono LP (worth much more) on RCA Victor LPM-1136. I don't know about the contents of each. Perhaps Recordman or one of his anal brethren will come to my aid on this.
Q: I've heard rumors that James Horner had originally scored *Outland* (1981). Is this true? -MO
A: No, although he used Jerry Goldsmith's score to *Outland* in his own music several times thereafter. You're probably thinking of *The Hand* (1981), an Oliver Stone film which Horner did right before *Wolfen*.
Q: What happened to Horner's score for *Young Guns* (1988)? What kind of score was it? -MO
A: It was rejected. It was like *Vibes*, another one of Horner's ambient, fake-ethnic, lots of pan pipes, orchestral/electronic late '80s-styled scores.
Q: Is David Shire currently doing any film music work? Where can I reach him? -EW
A: Shire has mainly been doing lots of TV movies,

such as *Reunion*, *Father for Charlie* and *My Brother's Keeper* (the latter starring John Lithgow). He scored the independent feature *One-Night Stand* (starring Ally Sheedy) and the IMAX film *The Journey Inside*, both scheduled to come out in the next few months. He also just finished a Broadway adaptation of *Big*, to go into rehearsals in spring 1995. He can be reached through the Gorfaine-Schwartz Agency, 3301 Barham Blvd, Suite 201, Los Angeles CA 90068.
Does It Exist?: *The Black Cauldron* (Elmer Bernstein, 1985): Varèse Sarabande LP and CD. *Frances* (John Barry, 1982): Southern Cross LP. *Our Mother's House* (Georges Delerue, 1967): MGM LP. *Sister, Sister* (Richard Einhorn, 1987): Varèse Sarabande LP.
Frequently Asked Questions: The Answers
The Varèse Sarabande logo is just an ink blot.
When a laserdisc jacket says that some of the music in the film has been changed, this does not refer to the score. It's usually just a song on which the copyright could not be re-cleared, so a different song was used.
The Joseph Williams who worked on "Lapti Nek" from *Return of the Jedi* is both John Williams' son and the lead singer from Toto in the late '80s.
Danny Elfman and Tim Burton are not working together anymore. They're done. Splits. The end.
The maximum length of a CD is between 75 and 80 minutes, but it depends on the pressing plant. The industry standard was originally 72-73 but has crept upwards. Some older players have trouble tracking discs over 75 minutes, and different pressing plants have different standards about what they will or will not do, and whether or not they'll be liable for defective discs. So different record labels will set different maximum lengths depending on their pressing plants.
Questioners This Month:
OC: Owen Cunningham, Ellington, CT
RH: Ray Hewitt, Los Angeles, CA
DM: Dennis Michos, Genoa, Italy
JM: James Miller, New York, NY
MO: Matthew Osborne, San Jose, CA
MP: Monty Python, Andthe Holygra, IL
MS: Mike Shkolnik, Cupertino, CA
EW: Eric Wemmer, Miami, FL
Send your questions in today! (See address, p. 2.)

<i>The Advocate</i>	Alexandre Desplat	Rhino (songs), Milan (score)	<i>In the Army Now</i>	Robert Folk	Intrada
<i>Andre</i>	Bruce Rowland	Fox	<i>It Could Happen to You</i>	Carter Burwell	Columbia (2 cuts score)
<i>Airheads</i>	is there one?	Milan	<i>The Lion King</i>	Hans Zimmer	Walt Disney
<i>Barcelona</i>	Mark Suozzo	Epic Soundtrax (songs)	<i>The Little Rascals</i>	William Ross	
<i>Blankman</i>	Miles Goodman		<i>Man in a Uniform</i>	Ron Sures	
<i>Camp Nowhere</i>	David Lawrence		<i>The Mask</i>	Randy Edelman	Chaos/Columbia (songs)
<i>Clear and Present Danger</i>	James Horner	Milan	<i>Milk Money</i>	Michael Convertino	
<i>The Client</i>	Howard Shore	Elektra/Regency	<i>Natural Born Killers</i>	is there one?	Nothing/Interscope
<i>Color of Night</i>	Dominic Frontiere	Mercury	<i>Priscilla: Queen of the Desert</i>	Guy Gross	Mother/Island
<i>Corrina, Corrina</i>	T. Newman (themes), Rick Cox (score)	RCA	<i>A Simple Twist of Fate</i>	Cliff Edelman	Varèse
<i>Eat Drink Man Woman</i>	Mader	Varèse Sarabande	<i>Speed</i>	Mark Mancina	Fox (two albums)
<i>Forrest Gump</i>	Alan Silvestri	Epic (two albums)	<i>True Lies</i>	Brad Fiedel	Lightstorm/Epic
<i>Fresh</i>	Stewart Copeland	Loud/RCA	<i>Wagons East!</i>	Michael Small	Varèse Sarabande

READER ADS

FEES TO TAKE EFFECT OCT. 1, 1994.

Due to unpopular demand, fees are being instituted for these ads, so as to make *Film Score Monthly* like every other magazine in the world. I didn't want to do this, but I need to make more money to offset printing costs. (My printing is done offset-style, get it?) The good news: Fees are a mere \$1.50 per line, maximum 50 characters per line. (A character is any letter, number, punctuation, symbol or space, got it?) Hopefully, this will get people to exercise a little discipline and not list a million records. Format will remain the same, with three available sections and name/address listing (as well as optional phone/fax number or E-mail address) going first—that part being free. So for example:

Lukas Kendall (Box 1554, Amherst College, Amherst MA 01002-5000) wants a big blunt stick to hit over the heads of people who fax him at 4AM and wake him up. Also needs *Witches of Eastwick* CD and a life.

This would cost \$4.50, because it's 137 characters after the address. Send U.S. funds only, checks payable to Lukas Kendall; payment must accompany ad. Ads will be placed in next available issue; free ads will be honored until October 1, 1994. Send all ads to address above. Dealer ads are accepted for this column as well. Display ads for the rest of the magazine are \$200 back cover, \$150 full page, \$80 half page, \$50 quarter page.

Remember, this section can be used for more than trading records, but finding pen pals, film music books, wives, etc. FSM's circulation is over 1,500 and many are hard-core collectors. In the past, this section has produced anywhere from a few to dozens of responses for advertisers. Send your ad in today!

WANTED

Alan Andres (4 Fuller St #6, Brookline MA 02146; E-mail: andres@hmco.com) is looking for two early Michael Nyman concert LPs: *Decay Music* (Obscure) and *Michael Nyman* (Piano Records). Also would like to trade for copies of Herrmann's two TV operas, *A Child Is Born* and *A Christmas Carol*, and the *Film-harmonic '79* anthology.

Jeff Delk (27487 Hwy. 190, Porterville CA 93257-9615) is looking for CDs of *Blade Runner* (either New American Orchestra or Vangelis version), *Dune* (Toto), *Highlander: A Kind of Magic* (Queen), *Ladyhawke* (Powell) and *Star Trek IV* (Rosenman).

Nick D'Orazio (95 Hill St, Bloomfield NJ 07003-4721; ph: 201-748-1026) is looking for CDs of *Octopussy*, *The Living Daylights*, *The Chase* and *The Lion in Winter* (all by John Barry).

Dennis Michos (Via Terpi 25A/10, 16141 Genoa, Italy; ph: 39/108365396) is looking to correspond with other soundtrack collectors. He is 25, a student of electrical engineering.

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking for a million recordings. Partial want list: *Alexander the Great* (ABC TV-1, Rosenman), *American Idea Part I*, *The Land* (Ford #1A/B, Rodgers), *American Road* (Ford 10" LP, North), *Captain Ron* (promo CD, Pike), *Diary of a Bachelor* (DB 923/4, Pleis), *From Sea to Shining Sea* (RCA RD4-1A, Vardi), *Hocus Pocus* (promo CD, Debney), *The House* (stereotape R/R boxed, Bernstein), *Klute* (WS-1940, Small), *Oh God Book II* (War Bros. Fox-1, C. Fox), *Orchestral Film Music, 1st 25 Years* (promo CD, Lewis), *What a Way to Die* (Caprolan A/B, Kingsly). Will buy or trade from extensive collection. Looking for worldwide trading contacts to acquire 1) import (non-U.S.) soundtracks and shows, 2) obscure,

private, promo-only and limited pressings, and 3) studio-only material such as acetates, transcriptions, master discs/tapes, etc. Want/sale/trade lists welcome. **Mark G. So** (302 Scotchholm Blvd, Syracuse NY 13224-1732) is looking for CDs of *Cocoon*, *Willow*, *Brainstorm*, *The Land Before Time*, *Where the River Runs Black* (all Horner), *Explorers* (Varèse, Goldsmith), and is also looking for people with which to start a James Horner forum/fan club/fanzine.

FOR SALE/TRADE

Glenn D. Baker (6133 Queen Anne Ct, Norcross GA 30093) has for sale these basically mint used CDs: For \$4: *E.T.* (Williams, MCA). For \$5 ea.: *Quantum Leap*, *TV Hits Vol. 1* (Silva Screen), *Rising Sun* (Takemitsu, Fox), *Where Eagles Fly* (BBC Scotland TV series), *Deep Star Six* (Manfredini, Intrada). For \$6 ea.: *Naked Lunch* (Shore, Milan), *Cruel Horizon* (N. Lens, Belgium), *Cinema Italiano* (Mancini, w/ music by Morricone and Rota), *Puppetmaster III* (Band, Moonstone), *Billy Bathgate* (Isham, Milan). For \$7 ea.: *Is Paris Burning?* (Jarre, Varèse), *Dirty Weekend* (Famshaw, Silva Screen), *House on Sorority Row/Alchemist* (Band, Intrada), *Storyville* (Burwell, Varèse), *City Slickers II* (Shaiman, Chaos), *North* (Shaiman, Epic), *Renaissance Man* (Zimmer, Varèse), *Delta Force 2* (Talgorn, Alhambra), *Critters* (D. Newman, Intrada), *Beastmaster 2* (Folk, Intrada). For \$8 ea.: *Creature from Black Lagoon* (Salter, Intrada), *Game of Death/Night Games* (Barry, Silva Screen), *Best of Sean Connery* (Silva Screen), *Torn Curtain* (Addison, Varèse), *The Stand* (Walden, Varèse), *No Escape* (Revell, Varèse), *Crossing the Line* (Morricone, Varèse), *Dead Ringers/Scanners/The Brood* (Shore, Silva Screen), *Ruby* (Scott, Intrada), *The Temp* (Talgorn, Varèse), *The Secret Garden* (Preisner, Varèse), *Spielberg/Williams Collaboration* (Sony), *Bright Angel* (C. Young, Intrada). For \$12: *King Kong vs. Godzilla* (Japan). For \$14: *The Final Frontier* (Roy Budd/LSO, sci-fi compilation, 2CDs). All CDs for \$150 total—less than \$4.50 per CD. Minimum order: \$10. Shipping: \$2 first disc, 50¢ each additional disc.

Shawn Caw (c/o Fred Chodowski, 44215 2nd St East, Lancaster CA 93534; ph: 805-273-8867) is selling some of his rare soundtrack LPs and 45s. Over 1500 items, specific prices for all. Composers include Morricone, Micalizzi, Herrmann, Cipriani, many others. Lots of European and rare Japanese pressings. Want lists welcome; first come, first serve. Send \$2 for price list; checks or money orders payable to Fred Chodowski. LPs in mint or near mint condition.

Paul Farrar (3751 S Canfield #206, Los Angeles CA 90034; ph: 310-839-6435 or 310-824-9922) needs funds for aunt's operation (okay, actually in financial crunch) and is liquidating a 300+ soundtrack collection. Mostly LPs in XF+ to NM. Low prices—not out to make a mint. Call/write for list, SASE appreciated. Titles include *Heidi* (Williams), *Marnie* (Crimson), *Fantasy Film World of B. Herrmann*, *Our Man Flint*, *Wind and the Lion*, *Papillon* (sealed), *Sand Pebbles*, *Black Hole*, *E. Bernstein Film Music Series*, *The Grifters* (CD), *Taras Bulba* (Waxman), many others.

David Friede (1279 Folkstone Dr, Pittsburgh PA 15243; ph: 412-429-9642) is having a liquidation sale. Dozens of soundtracks for sale/trade, mostly CDs, mostly out-of-print. Call/write for free list.

David Jackson (5811 SE Woodstock, Portland OR 97206) has for sale these CDs in just-like-new condition: *The Witches of Eastwick*, *Willow*, *Wind*, *The Dead/Journey into Fear* (North), *Great Mouse Detective* (Mancini), Ennio Morricone's *Film Music Vol. 1* and 2 from Virgin. Also large collection of LPs available, including *Monsieur*, *Towering Inferno*, *Amityville Horror*, *The Stunt Man*, *Clash of the Titans*, *Holocaust 2000*, *Exorcist 2*, *For Your Eyes Only*, *Fantasy Film World* and *Mysterious Film World* of *Bernard Herrmann*, *Torn Curtain* (Herrmann), *Rein-*

carnation of Peter Proud/Islands in the Stream, many others. Looking to liquidate LP collection. Best offer(s) accepted. Send SASE for complete list.

Stephen Taylor (4000 W 91st Place #22, Oak Lawn IL 60453) has CDs for sale, \$35 each (including shipping): *Shipwrecked*, *The Bear*, *Big Top Pee Wee* (postcards), *Is Paris Burning?*, *Tai-Pan*, *Man Who Would Be King*, *The Collector*, *Julia and Julia*, *The Damned*, *Dreamscape*, *The Tin Drum*, *No Way Out*, *Midnight Run*, *Richtofen and Brown/Private Parts*.

BOTH FOR SALE/TRADE & WANTED

Marco Brollis (V. S. Francesco D'Assisi 4, 25038 Rovato, Italy) has the following mint CDs for trade: *Empire of the Sun*, *Cotton Club*, *Show of Force* (Delerue, lt. edit.), *SeaPower*, *Malcolm Arnold: Film Music* (Chandos 9100), *Classic John Barry*. Wanted CDs (vg to mint cond.): *Best of Hemdale*, *Regarding Henry*, *Cousins*, *Spartacus*, *Recherchings* (David Foster), *Islands in the Stream*, *Wind* (tape dub).

Don Flandro (6885 S Redwood Rd #1303, West Jordan UT 84084; ph: 801-566-4420) has a sealed *Jerry Fielding Vol. 1* (2CDs, Bay Cities) for trade for any two of the following: *Nevada Smith*, *Hallelujah Trail*, *Sons of Katie Elder*, *Sand Pebbles* (all Tsu), *Indiana Jones Temple/Doom* (Poly), *Secret of Nihm* (Ter), *Under Fire*, *Blue Max*, *Patch of Blue*, *Bandolero!* (Int), *Battlestar Galactica*, *SpaceCamp*, *Walk on Wild Side*.

Mark Hammon (3724 Parkway Court, Concord CA 94519) has Varèse CDs for sale: *No Way Out*, *Brainstorm*, *Hardware*, *Robocop*, *Enemy Mine*, *Secret of Nihm*, *Bat-21*. Will sell or trade several copies for *Serpent and the Rainbow* CD.

Randy Levy (28 Leaf Willoway, Toronto, Ontario M2J 2B3, Canada; ph: 416-493-9075) has for trade only a new but unsealed CD of *Red Sonja/Bloodline* (Morricone) and mint CD of *The Reivers* (Williams). Wanted in return: CDs of *Flesh + Blood* and *Cherry 2000* (Poledouris).

Sebastien Lifshitz (11 Rue Erard, 75012 Paris, France) has for sale CDs by Barry (*Indecent Proposal*, *Until September/Star Crash*, *Chaplin*), Williams (*SpaceCamp*, *Empire of the Sun*, *Stanley and Iris*, *Jaws*, *Jurassic Park*, *The River*, *Accidental Tourist*), Goldsmith (*Outland/Capricorn One*, *Lionheart Vol. 2*, *Rambo 3*), Yared (*Profil bas*). Looking for Rózsa (*Knights of the Round Table*, *Time After Time*), Herrmann (*Wuthering Heights*, *Symphony No. 1*, *Night Digger*, *Moby Dick Cantata*), North (2001, *South Seas Adventure*), Bernstein (*Cemetery Club*, *Genocide*), Goldsmith (*Boys from Brazil*).

Paul Scully (6 Shackel Avenue, Brookvale, NSW Australia 2100; E-mail: pscully@slim.slnsw.gov.au) has for trade the following CDs: *The Lighthorsemen* (Millo) and *Europa Europa/Olivier Olivier* (Preisner). Will buy or trade for the following CDs: *Body Heat* (Barry), *Hocus Pocus* (Debney), *Cocoon* (Horner), *Raintree County* (Green), *Greystoke: The Legend of Tarzan* (Scott). Also looking for partial trade/purchase of SPFM Goldsmith Tribute CD.

Todd Smith (928 Pursel St #1, Alpha NJ 08865; ph: 908-454-7828) is looking for CDs of *The Lighthorsemen* (Millo), *The Final Option* (Budd), *Bonfire of the Vanities* (Grusin), *The Unknown Time* (Dikker), *Come See the Paradise* (Edelman), *Mysterious Island* (Herrmann), *Wind* (Poledouris). For trade/sale: *Cassandra Crossing*, *Twilight's Last Gleaming*, *Islands in the Stream* (Goldsmith), *Critters* (D. Newman), *Pastime* (Holdridge), *Hamlet* (Morricone), *Cocoon 2* (Horner, tape). Interested in writing/talking to people in New Jersey area about: 1. Good compilation tapes. 2. Taking a trip to NYC to Footlight Records. 3. McNeely, Horner, J.N. Howard scores. 4. Film music in general. **Jack Sommers** (PO Box 1298, Addison TX 75001) is looking for tapes, acetates, demos, etc. of original main/end title themes and music scores from TV shows. Will buy or trade copies of material in return.

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

Only one page for the Mail Bag this month, but I've tried to fill it with letters addressing specific debates so as to get discussion moving. If you have anything to say about the topics raised below, or anything else mentioned in FSM, send it in. Please, just try to avoid redundancy and longwindedness. Also redundancy, try to avoid that too. -LK

...I had expected more robust replies to Rob Marsh's comments about Golden Age film music but to my surprise I find some readers almost agreeing with him.

Frankly, I am baffled as to how anyone can fail to appreciate the film music legacy of the past. The work of Rózsa, Newman, Herrmann, Korngold, Tiomkin, Waxman, etc. is light years ahead of today's film composers. John Williams and Jerry Goldsmith may be the best of the present bunch, but they only appear good because they don't have competition from the likes of the above. To say that Goldsmith's *Legend* is on a par with Rózsa's *Ben-Hur*, as Cédric Delelee did, is absurd. I know we all have differing tastes but there are yardsticks.

No composer today has come close to producing such monumental scores as *The Adventures of Robin Hood*, *The Song of Bernadette*, *Hangover Square*, *The Pride and the Passion*, *Plymouth Adventure*, *Vertigo*, *The Best Years of Our Lives*... I could go on. How many scores over the past 20 years can really be considered outstanding? Precious few—although I will give honorable mention to Williams' *Star Wars* and Polédouris' *Conan*. The trouble with many modern scores is that they just act as instrumental sound effects or else meander with no dramatic purpose.

Perhaps the real problem is the type of films being made today. No doubt even Korngold would have been hard-pressed to score music around the sound effects of *Terminator 2*.

Doug Raynes
34 York Close, Beckton
London E6 4QN
England

This debate has more to do with age differences than anything else, but it is shocking how few of the younger listeners acknowledge great works of the past. It's like their knowledge goes back to 1987. Certainly not everything from the '40s to the '70s is worth listening to, but logic dictates there must be more great scores from those years than the relatively short time period of the '80s and '90s. As for the Golden Age symphonic style itself, I personally don't find it my favorite, but the sophistication of that music and the skill of those composers far exceeds the work done today. Dramatically it may be dated, but musically it's incredibly complex.

...This letter should probably be skipped over by the following people: 1) People who like plagiarism, 2) Trevor Jones, 3) People who like Trevor Jones.

1) How tall is Trevor Jones? He was listed as an Ewok in the end credits of *Return of the Jedi*.

2) Who owns the rights to Silvestri's *Predator*? *Cliffhanger* is the most exceptional collection of plagiarism in any medium in any era of humankind. Did Trevor Jones lease *Predator* from 20th Century Fox? When Fox finally releases

the *Predator/Die Hard* disc, perhaps people who haven't seen *Predator* several times might finally realize Jones' noteworthy achievement.

3) Who wrote *Conan the Barbarian* for Basil Poledouris? How can a man write one of the best scores of all time and never again even hint at matching the achievement? (That was a lovely picture of Basil in issue #44, Lukas.)

4) Is there a conspiracy to avoid finding a replacement for John Williams at the Boston Pops? That stinking orchestra has kept John from doing his real duty! We don't want to have to wait until the next *Star Wars*.

5) How many Alan Silvestri soundtracks have been released that contain one or less tracks of his music? So far, *Forrest Gump* and *Blown Away* are the best scores of the summer (which isn't saying a lot). We got a better arrangement of some *Gump* music off of a TV ad than we did with the double CD.

6) A serious question: What happened to Goldsmith's *The Challenge*?

7) Quick plagiarism notes for people who care about, and may or may not know about, such: The main theme from *Death Becomes Her* is from *Twilight Zone: The Movie* (right before Lithgow sees the creature up close for the first time)... One of the two main themes in *The Lion King* is from *Empire of the Sun*. The theme is virtually absent from the Williams soundtrack, but it can be found on the *Spielberg/Williams Collaboration* disc... *Cocoon* is *The Natural* all over the place.

8) What additional music did Mark Mancina write in *Sniper*? We found Zimmer and Chang easily. In fact, we were accusing Chang of being a plagiarist before we saw Zimmer in the credits. (Chang is a plagiarist anyway.)

9) *Predator* and *Die Hard* have great scores. Why are their sequel scores miserable in comparison?

10) We do not mind when composers reuse their own material—except when the composer is Trevor Jones. The perversion of the *Last of the Mohicans* theme in *Cliffhanger* has forever stained both movies. Whoever thought that stealing from yourself could be so damaging?

10a) Hello, Lukas Kendall! You're right! *Empire Strikes Back* is the best score of all time. (We really mean that.)

Jonathan Z. Kaplan
and his brother Alex
69 Natick St
Corner Wilder Ave
Staten Island NY 10306

Let's see: 1) Holy cow! He is! 2) Trevor Jones didn't lease *Predator* from Fox. It was the temp track and he had his orchestrators copy it. 3) Basil rules! 4) According to a July 24 article in *The Boston Globe*, the *Boston Pops* job is down to John Mauceri, Grant Liellwyn, Evans Hale and Keith Lockhart, though really just Mauceri and Liellwyn. A decision will probably be made in November. 5) A *Forrest Gump* score CD has been released, so as to make you buy two albums. 6) I don't know, what did happen to Goldsmith's *The Challenge*? It was a 1982 score that didn't get released. 7) All that string stuff in such scores as *Straw Dogs*, *Twilight Zone* and *Death Becomes Her* is based on Stravinsky's *A Soldier's Story*. 8) See the Mark Mancina article last issue. Re: Gary Chang, he ripped off Williams' "The Conspirators" from JFK in *Under Siege* and used it again in an HBO movie about the Attica prison riots. 9) Alan Silvestri and

Michael Kamen were hanging around one day and said, "Hey, I got an idea! Let's make our scores for sequels suck!" Only Silvestri forgot on *Young Guns II*. 10) Check out Rózsa's *Spellbound* (1945) for the first four notes of the *Cliffhanger* theme. 10a) Damn right.

...I am writing in response to the incessant chatter by Mark G. So and others concerning James Horner. I grow tired of opening the magazine every month and seeing another Horner apologist making excuses for his "borrowing" from classical works. There is simply no excuse to justify "borrowing" the work of another artist without credit and presenting it as your own. In the academic world, such activity is known as plagiarism and carries a heavy penalty. Of course, since the majority of notable classical composers are dead and presumably no longer interested in copyright laws, I don't see any lawsuits forthcoming against Horner for his actions, but that is entirely beside the point.

Of course, no one can accuse Horner of originality, since he "borrows" from his own works as well as the works of others. The most egregious example of this practice is a musical segment used in *Star Trek II*, *Cocoon* and *Aliens* that sounds almost exactly alike in each film. There are others I could mention as well. In any case, an artist reduced to recycling his own work in lieu of producing something original is probably doomed to look elsewhere for inspiration, but acknowledgment of said inspiration is an absolute necessity if it is to remain inspiration and not become "borrowing."

As you can probably guess, Horner is my least favorite composer and I pride myself on having a minimum number of his works in my collection. This was not the case when I was younger, as I once found Horner to be enjoyable. However, as I grew out of adolescence, I began to realize that works I once thought original were derivative and in fact "borrowed" from superior works of previous origin. When I attended college, I learned about artists who had "borrowed" the ideas of others and received acclaim for such actions. As I researched and developed my senior thesis (giving full credit for my use of the ideas of others), I felt proud of my work and how I would feel if someone came along and "borrowed" it without asking permission or even granting acknowledgment. I guess this attitude explains my distaste for Horner, even though I keep attempting to listen to his music and acquiring out-of-print discs such as *Willow*, in the hope that he might eventually outgrow "borrowing" and produce something worthy of his inclusion in the ranks of composers such as Goldsmith, Williams, Poledouris, Herrmann, Bernstein, Rózsa, etc. Maybe I will be fortunate one day to acquire the 79 minute *Krull* CD, described by many as Horner's magnum opus, and it will be so incredible that it will wipe away all my misgivings and convince me that I am in the presence of true greatness. But I won't hold my breath.

In conclusion, let me say to Mark So that I am not interested in a tape of "Horneric Renditions" containing Horner's "superior" renderings of classical works, and that he might forgive me for feeling that the originators of such works probably got it right the first time and thus have no need of improvements or "borrowing" by the well-intentioned Horner, who only wants to show how an "expensively squandered" musical education (forgive the "borrowing" of a term from Barbara Ehrenreich) can improve and enhance the lowly

imperfect classical works of the past.

John Stroud
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Wow, that's a long sentence. I hope this puts Horner-lovers in their place, although Mark So has been more humorous than most. Whether or not Horner's music works in the films, he continues to rip off more pieces by other composers, both film and non-film, than anyone else. Everybody knew this in the early '80s but assumed Horner would grow out of it; now, it's 1994 and he's worse than ever. Like John, I was also a big fan of Horner when I was around 14 or 15 but soon lost interest. I still love some of his earlier works like *Star Trek II*, *Brainstorm* and *Krull*, but find his slushy post-*Aliens* style torturous. Let's try an experiment: I think that liking Horner is a product of youth (falling in love with his early '80s sci-fi scores) and am willing to bet that of all the Horner fans out there—people who regard him as one of their top three favorite composers—very few are over the age of 30, or even 22 or 25. If you are, don't get mad, just write in and say so. Perhaps include reasons why you find Horner so appealing.

...In #46/47, Lukas said that we buy soundtracks to remember the movie or get back into the movie. Not true. I personally started getting into film scores for that reason with *Dances with Wolves* and *Robin Hood: Prince of Thieves*, but soon I discovered that these are composers who make music that has its own life. I soon started buying everything that I could find by Williams, Kamen, Elfman, etc. Now, half of my collection consists of scores for movies I haven't seen. For example, *Intersection* is an excellent score, but I think it would be ruined if I saw the movie. A lot of the scores that we buy and love, we do so because we relate our lives to them. But by seeing the movie, the personal meanings of the score would change because now the music has become attached to the visual project. On the other hand, scores like *Wyatt Earp*, *Robin Hood* and *Superman* remind us of someone we look up to and in some way relate to. But still when I listen to the tracks on these albums I don't try to remember what was happening here and there. I just take the music on its own. Maybe there are a few cases where I remember special moments in the movie, like the good-bye scene in *Dances with Wolves*, or the O.K. Corral in *Wyatt Earp* with the four brothers charging like bulldozers. But anyway, soundtrack albums would be very boring if they only contained the main themes of the movie.

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I'm still wondering how people can love scores to movies they haven't seen, and also contend that their favorite scores are for those they have seen. A recent example: I had heard Jerry Fielding's *The Mechanic* (1972) on *Bay Cities' 2CD* compilation, Jerry Fielding Film Music, but never thought much of it. Then I saw the movie on cable, and now I can't get enough of the album. Fielding's dark textures had been boring, now they're endlessly fascinating. I find that even with bad movies, seeing the film helps me enjoy the score. I don't understand why people would want to reach the point where they're buying album after album to movies they haven't seen, and how they can enjoy said music with all its intricate connections to the visuals. Got an opinion? Send it in!

HANS J. SALTER

IN MEMORIAM

by TONY THOMAS

He was quite the most extraordinary man I have ever known and I never expect to meet his likes again. Hans Salter not only lived to be 98 but except for the swift decline in his final month he did it in good health. There was never even the hint of mental decline; his memory was so sharp it came close to being total recall and some of my own treasured memories are now those involving me as a listener to his recollections of a long and productive life. I am, for example, never again going to be able to talk to a man who was an infantry lieutenant in the Austrian Army during the first World War and hear about life in the trenches of the Italian front.

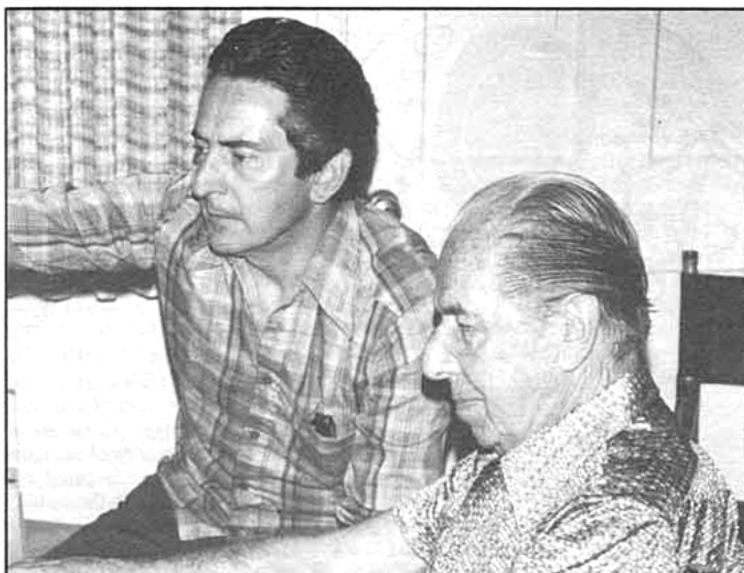
Salter's lifespan was a remarkable reflection of what had happened to the world in his 98 years. He was born into the Vienna of Emperor Franz Josef, in the days of the horse and carriage, yet he died in the Space Age, in the days of technological miracles beyond the comprehension of most of us. But as he pointed out, despite all the mechanical wonders, human beings are still slaughtering each other. That was one aspect of the human situation that he couldn't fathom, and when I asked him, "Will we ever learn?" he would shake his head a little and say, "It doesn't seem like it."

I know, and have known, a great many composers. Interviewing them and writing about them has been a part of my life. They are my favorite people, which doesn't blind me to the fact that they are also egocentric people. The only exception in my own experience was Hans Salter. He had a firm sense of his own value as a musician but he was modest. He believed he had done good work in films and he was proud of it but he deferred to Korngold and Rózsa as the masters and never pretended to be in their league. On the other hand he scored more movies than either of them, and covered a far greater range of product. Korngold and Rózsa never had to make do with minuscule budgets scoring dramatically threadbare horror films and westerns in a week or so. And doing it so well that many of those minor movies are now cult pictures.

Salter was also, rare among composers, a contented man. He joined Universal in 1938 and stayed with the studio for some 30 years. In that time he never hired an agent or a publicist and he never tried to get himself on staff at MGM or Warners. He lived quietly and he enjoyed his life. He had only one wife and he was never a part of the Hollywood social whirl. It was of no interest to him. It amused him to be known as a master of horror music and to keep being asked how such a dignified gentleman could invent weird and macabre settings for the likes of *Frankenstein*, *Dracula* and the *Wolfman*. The simple explanation is that he was a gifted composer with a solid musical education.

Salter studied music at the University of Vienna, until he was drafted into the Austrian Army. After the war he managed to get jobs conducting operettas in provincial towns, which led to him being hired by a film company to conduct the accompaniment to silent movies. This in turn led to being hired as a music director for the prestigious UFA company in Berlin. Once sound came to film Salter became even busier in inventing scores, giving him the knowledge that he would put to such good use a few years later in California. The rise of the Nazis convinced him that it was time to move out and he became a part of that large exodus of German and Austrian artists who contributed so significantly to the American film industry.

I didn't meet Hans until 1978, when a mutual friend told me he was living not far away in Studio City. So quiet was his retirement that I assumed he was no longer with us. Once I met him I realized as never before what a



Tony Thomas & Hans J. Salter. Photo courtesy Doug Fake, Intrada

vital part of the history of American film music he had been. Fortunately he had saved the tapes of many of his scores—would that some of our other composers had done the same—and since he had gained the music publishing rights to some of them we began to produce recordings of them. We ended up putting out his music for films like *The Ghost of Frankenstein*, *The Magnificent Doll*, *Bend of the River*, *Against All Flags*, *Scarlet Street*, *Hitler*, *Wichita Town*, *Maya*, and compilations of horror and fantasy scores. Prior to this there had never been a Hans Salter record album, and he was amazed at the interest these discs received. He thought he had been forgotten. Not so.

Two years ago I was able to interest the Marco Polo company to record new arrangements of Salter music for *The Ghost of Frankenstein* and *The House of Frankenstein*. Nothing other than the piano reductions of these scores existed on paper, causing me to turn to John Morgan to reconstruct and re-orchestrate them. He did so, doing it so brilliantly that Salter was truly amazed when he heard the recordings. It was the first time he had heard his music in new and modern performances. More recently Doug Fake of Intrada Records accepted my idea of reissuing some of the former LPs of *The Incredible Shrinking Man* and *Creature from the Black Lagoon* as a CD. Again, Hans was delighted. Finally, toward the end of his life he was receiving the recognition he thought would never come his way. Finally, a major career in film scoring was receiving the respect it had always deserved.

I saw Hans for the last time just two days before he died. For years I had joked with him about all the celebrations I had planned for his 100th birthday—it wasn't a joke to me because I saw no reason why this man of such vitality would not reach his centenary—but the first thing he said was, "We're not going to make it." He then pointed to a book on a shelf and I reached for it. It was a newly bound copy of his recent American Film Institute oral history. He was happy about it. The last thing he said as I left was, in German, "Leb' wohl," meaning "live well." If I can live anywhere near his contentment and fulfillment I should have indeed lived well.

FILM SCORE MONTHLY BACKISSUES

Please order some backissues; they're really cool and I need the money. Send all orders to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000; postage is free. U.S. funds only. All issues have regular features—news, reviews, Mail Bag, Collector's Corner, Recordman, Questions, etc. For a complete backissue list, see *The Soundtrack Handbook*, info p. 2.

#30/31, February/March 1993, 64 pages. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; Collector interest articles on the secondary market. Ennio Morricone soundtracks, Elmer Bernstein FMC LPs, more; 1992 in review. \$4

#32, April 1993, 16 pages. Temp-tracking *Matinee*, SPFM '93 Conference Report Part 1, lots of reviews and an angry editorial about *Star Trek*. \$2.50

#33, May 1993, 12 pages. Book reviews, articles on classical and film connection. \$2

#34, June 1993, 16 pages. Goldsmith dinner report; orchestrators & what they do. *Lost in Space*, and recycled Herrmann; review spotlights on Chris Young,

Pinochio, Bruce Lee film scores. \$2.50

#35, July 1993, 16 pages. Tribute to David Kraft; John Beal Part 1; scores vs. songs and Herrmann Christmas operas; Film Composers Dictionary. \$2.50

#36/37, August/September, 1993, 40 pages. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein, more. \$4

#38, October 1993, 16 pages. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2, lots of CD reviews. \$2.50

#39, November 1993, 16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. \$2.50

#40, December 1993, 16 pages. Re-recording *The Magnificent Seven*, Richard Kraft and Nick Redman Part 4, lots and lots of CD reviews. \$2.50

#41/42/43, January/February/March 1994, 48 pages.

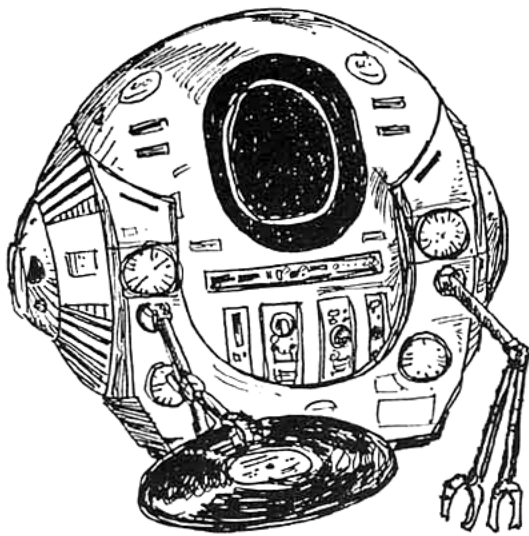
Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter, scoring low budget films; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3



DOES CLASSICAL MUSIC HAVE A PLACE IN FILMS?

by PAUL ANDREW MacLEAN • Part Deux

With the notoriety gained by the classical soundtrack of *2001*, a number of high-profile directors began to follow Stanley Kubrick's example in using classical soundtracks. One such director was John Boorman. Boorman's use of music has always been unconventional, generally avoiding composers who regularly score films (a notable exception being Ennio Morricone's *Exorcist II* score). Boorman has sometimes relied on folk and ethnic music (as in *Deliverance* and *The Emerald Forest*) provided by musicians who specialize in the genre. When using classical music, he has opted for a mix of original music and classical pieces, as in *Zardoz*, *Hope and Glory* and most notably *Excalibur*, his dream-like retelling of the legend of King Arthur. This featured works by Richard Wagner and Carl Orff, with original music by Trevor Jones (who provided source music and cues for scenes which needed more programmatic music).

It is clear that at least some thought went into the classical selections which were used. Parallels can be found between the Celtic legends of Arthur and the Teutonic myths of Siegfried, and thus Boorman used Wagner's "Siegfried Death and Funeral March," as well as the preludes from "Parsifal" and "Tristan and Isolde" which were themselves based on Arthurian legends. While these pieces do lend a certain atmosphere, they cause their share of awkward moments, due to their inherent non-conformity to the film's pace and narrative. "Siegfried" is also overused and becomes redundant by the film's end. However, it is Carl Orff's "O! Fortuna" from *Carmina Burana* which is most distracting. Seeing as the Medieval text of this cantata celebrates a breaking free of Christian morality (with passages celebrating drinking and whoring), it is silly to hear it underscore the pure and chivalrous knights of Camelot (especially when *Excalibur* is set centuries prior to Medieval times). Again, this is an example of reducing a scene's effectiveness due to the established context of the music. (Since that time, "O! Fortuna" has been heard in a glut of commercials and film trailers—such as those for *Warlock* and *Hamlet*—and many directors have used it in temp tracks. Bruce Broughton had it imposed on him in the temp track for *Young Sherlock Holmes* and James Horner had to deal with it on the climactic battle of *Glory*. There's even a knock-off version of it used in various

trailers, such as "Chain of Command, Part II" on *Star Trek: The Next Generation*.)

One could argue for the use of classical pieces in films and television as a means to introduce audiences to great music in a time when they are continually force-fed shallow pop music. While this potential exists, it has rarely been the case. To watch films and TV where classical music is used, one would come away with the impression that the classical repertoire consists of a handful of pieces, since producers and directors rely on the same bag of tricks. In addition to "Carmina Burana," other well-known examples include Pachabel's "Canon," Wagner's "Ride of the Valkyries," Holst's "The Planets," Beethoven's "Ode to Glory" from his 9th Symphony, Ravel's "Bolero" and of course Samuel Barber's "Adagio for Strings." These are among the most well-known pieces of art music, due largely to their having been featured in films and TV. (They are also mostly in the public domain, a significant factor in their selection for such purposes.)

Sadly, few people who use classical soundtracks are concerned with the music's intended context, or whether its use in the film is in line with what the composer wanted to express. Rarely are the productions on an artistic par with the music itself. Classical music in commercials is simply a cheap attempt to pump-up the allure of a product and ride on the success of an artist of reputation, in the hope it will lend "class." The same could be said of many artistically dubious feature films which have exploited classical music in order to cloak their artistic deficiencies, such as Norman Jewison's embarrassing *Rollerball*. This film relied on a classical soundtrack, as well as name actors (like James Caan and John Houseman) in a desperate attempt to make a ludicrous story about futuristic rollerderby gladiators appear deep and insightful. It failed miserably, and remains one of the most pretentious examples of exploiting classical music to try and make a bad movie seem sophisticated.

There is also the filmmaker who is determined to use his favorite classical record, regardless of whether it is related to the film or not. Oliver Stone's manipulative Vietnam soap opera, *Platoon*, is one of the best examples, in which Samuel Barber's "Adagio for Strings" was used (despite the fact that it had already been used in both *The Elephant Man* and *El Norte*). Far from elevating the film's "profundity," the piece only furthered its already didactic tone. Whenever the director wished to make a point about the tragedy of war, he merely faded in "Adagio for Strings." It was so overused, it soon grew so redundant as to be comical, a switch that the director would throw to activate audience reaction. Worse, Barber's piece became "Theme from *Platoon*," the graceful piece of music inseparably linked with images of war and carnage (the album for *Platoon* even featured "Adagio for Strings" accompanied by sound effects of guns and explosions). What few people ever knew was that Barber's music was, like *2001*, just a temp track. The original score by Georges Delerue was unused but for a few suspense cues; he did record a knock-off of "Adagio for Strings" but Stone discarded it in favor of the original. Likewise, Bill Conti wrote an imitation of the piece for *Murderers Among Us*.

Fortunately there have been a number of instances where a composer has changed the director's mind regarding the use of a classical piece. Maurice Jarre's music for the Amish barn raising sequence in *Witness* is one of his finer moments in scoring. However, it almost never came to be, for Peter Weir had in mind to use Pachabel's "Canon" (seemingly unaware that it had already been used in both *Ordinary People* and a widely

shown General Electric lightbulb commercial, and furthermore had no relation to the Amish community). Fortunately, upon hearing the score Weir acknowledged how much better Jarre's cue worked, and ultimately it was Jarre who made that sequence memorable. The barn raising would have been contrived and laughable had Pachabel's "Canon" suddenly appeared, especially since Jarre's score was entirely electronic.

There are some films which cannot avoid using classical music—namely those which center on the lives of great composers. There have been a number of these (British director Ken Russell has devoted much of his career to them), and inevitably they feature the work of the composers depicted. An early example was *Magic Fire* (1956) which depicted the life of Richard Wagner. However, instead of using Wagner's works strictly as written, the music was adapted and re-recorded by Erich Wolfgang Korngold, arranging excerpts from Wagner's work into new settings to suit the film's dramatic situations. This was an effective solution to the questionable alternatives of cutting the scenes to match the music (which would be next to impossible, given the length of Wagner's works), or the more reprehensible cutting the music to fit the picture.

A more modern example of a composer biography is Milos Forman's 1984 film of Peter Shaffer's *Amadeus*. Like *Magic Fire*, the music for *Amadeus* was specially re-recorded for the film. However, no re-arranging was employed; Mozart's music was recorded as it was written (albeit performed by a large 20th century orchestra). Although many scenes were conceived with particular pieces in mind, there were many instances of the music track being edited or faded in and out to suit the film.

Both of these films illustrate different approaches to handling the musical accompaniment in films about composers. *Amadeus* proceeds on the assumption that it is more true to the composer's work to use his music as written—even when the recorded tracks are then edited to picture—rather than have it "distorted" by adaptation. But is it not better to have a classically-trained composer (who by definition has an intimate knowledge of the classics) adapt a composer's music to suit the dramatic needs of the film (as in *Magic Fire*) than to splice together various, otherwise unconnected pieces, in the name of "fidelity" to the composer's work (as in *Amadeus*)? There is also the possibility that variations on a composer's work can assume a life of their own, and there is no reason to assume that a contemporary composer's adaptation of a classic (even when used for a film) could not come to enjoy a life of its own. (Korngold's *Magic Fire* was in fact released on disc by Varese Sarabande.)

Whether classical music can ever work as dramatic underscore (and if so, to what extent and in what form) is still up for debate. What is undeniable is that if one is going to do it, it requires the utmost care and precision, and even then it still may not work. However, time and again is the effectiveness and reliability of original music demonstrated (when provided by a capable composer of course). Unlike classical music, it is designed to follow the form of the film and all its dramatic nuances. Aside from that, an original score is a new piece of music, and carries no preconceived associations; it is effectively anonymous. In any case the involvement of a knowledgeable composer is essential, no matter which musical direction, classical or original, a filmmaker decides to go. But film music itself has the potential one day to become the "classical" music of our era (some of it already is), and all composers should be encouraged and permitted to contribute to the repertoire.

KUBRICK & MUSIC

by ANDREW DERRETT

There has been much discussion lately regarding Alex North's unused score to Stanley Kubrick's 2001. While debate about that particular film has been run into the ground, new light can perhaps be shed by looking at Kubrick's films overall. The director's attitudes were summed up in Michel Ciment's excellent (but now sadly out-of-print) book about him, in which Kubrick admits he has nothing but the highest regard for modern film composers, but states that they are neither a Bach, Beethoven or a Mozart. And since there is already a wealth of excellent music in existence, he sees little point in asking a modern composer to write new music. Indeed, a brief overview of his films shows that most feature wall-to-wall classics and those few that do have original scores do so under trying circumstances.

Kubrick's first four features, **Fear and Desire** (1953), **Killer's Kiss** (1955), **The Killing** (1956) and **Paths of Glory** (1958) utilize Kubrick's close friend Gerald Fried as composer. (Fried's other credits include *Soylent Green*, *Foul Play*, *Roots*, *Too Late the Hero* and TV shows *Star Trek* and *Man from UNCLE*.) They actually began working together on Kubrick's first short, *Day of the Fight*. Fried was an oboe major at New York's Juilliard School of Music at the time and Kubrick asked him to score the film. In an interview in *Music from the Movies* #3, Fried noted of Kubrick, "He could be very demanding and I had to justify every single note that I wrote for him but it was kind of exciting working with him. He had an inventive mind and he permitted experiments."

Most of Fried's scores for Kubrick films are relegated to the background but occasionally get to shine in their own right. The sad main theme from *Killer's Kiss* heightens the plights of the main characters in their escape from trouble. *The Killing* features Fried at his martial best, his unique percussion and brass writing adding a dark tension to the story of a complicated race-track robbery, enveloping the characters in their quest to pull off the heist. Fried's excellent rendition of the French anthem in the opening titles of *Paths of Glory* ends with an ominous minor chord, giving the patriotic music a hint (or subtle reminder) that war is far from heroic. (The majority of the score is all-percussion.) Sadly all four of these scores are unreleased; Fried is definitely in need of proper recognition.

After being impressed with the young director on *Paths of Glory*, executive producer and star Kirk Douglas replaced Anthony Mann after only one week with Kubrick on the set of **Spartacus** (1960). It was here that Kubrick first worked with the great Alex North. While Kubrick has disowned the film due to his lack of control over it, he did enjoy the collaboration and North's epic score is amongst his finest. The beautiful love theme and militant opening show that an epic film doesn't have to feature titanic choruses and endless brass. North's score, while being musically very sophisticated, remains an intimate work based on character emotions rather than chariot races and epic battles. It was a supreme effort that impressed Kubrick to the possibilities of a modern composer suiting a period piece.

But Kubrick's next film saw one of the briefest and strangest confrontations in film music history. **Lolita** (1961) was tame in comparison to Nobokov's book but the fireworks behind the scenes weren't. Kubrick approached Bernard Herrmann to score the film and the composer agreed—until Kubrick dropped his strange if not disrespectful bombshell. It seemed Kubrick

forgot to tell the veteran composer that he could compose the score as long as he used a melody by his brother-in-law. When told of this, Herrmann immediately walked. Kubrick later hired Nelson Riddle to score the film and he agreed to incorporate "Lolita's Theme" by Bob Harris.

Only our imaginations can begin to guess the results if Herrmann had scored *Lolita*. With Kubrick's meticulous attention to the psyche of his characters and plots, Herrmann might have been the perfect choice to score not only *Lolita* but other Kubrick films. Can you imagine Jack Nicholson storming down the eerie corridors of the Overlook Hotel accompanied by brooding Bernard Herrmann music? *The Shining* was made after Herrmann died, but you get my point.

Dr. Strangelove: Or, How I Learned to Stop Worrying and Love the Bomb (1963) featured a sparse rendition by Laurie Johnson of "Johnny Comes Marching Home." Also used was Vera Lynn's "We'll Meet Again," showing Kubrick's ability to use source music to offset the viewer and bring an alternate psychological meaning to the scene in question—in this case, the explosion of the atomic bomb!

The center of this whole controversy followed in 1968 with the sci-fi film to end all sci-fi films, **2001: A Space Odyssey**, the benchmark from which other genre films have been measured. Alex North scored the first half of the film—a new recording of this was released on a Varèse Sarabande CD last year—but ultimately Kubrick rejected the music and used his temp track of Strauss, Strauss, Ligeti and Khachaturian.

As it stands, the two minute opening of Richard Strauss' "Also Sprach Zarathustra" has become legendary and even highbrow classical music scholars seem content to mention the term "Theme from 2001." Kubrick's use of Johann Strauss' "Blue Danube Waltz" is a similar melding of music and image which transcends normal conception. He has woven two vastly different ingredients to provide a new taste the viewer never knew existed. How can a flowery 19th century waltz glide commercial spacecraft into space? We are forced to see these images of the future with strains of the past. So where are we positioned as viewers? The past or the future? In a way, we are in a timeless state. Alas, North's music was written to a different cut of the film, making comparison pointless. Thanks to Varèse Sarabande, his score has received the recognition it deserves and we still have the mother of all sci-fi films to watch time and time again.

2001 was ripe with Kubrick's philosophy towards music—classical works (with centuries of preconceived notions) can provide emotional stimuli for images. **A Clockwork Orange** (1971) went one step further by containing a soundtrack made up of not only classical works but some interesting "original" compositions. The most important was the main title. Walter Carlos and Rachel Eklund adapted a 16th century funeral march by Henry Purcell to sound futuristic with the help of Moog synthesizers. The result is an eerie and distant recognition of the music which accompanies scenes of unfamiliar and futuristic horror. The same technique was applied to a snippet of Rossini's "William Tell" Overture during one humorous time-lapse scene.

The most interesting use of music in a Kubrick film was in **Barry Lyndon** (1975). In this period piece Kubrick not only smothered his lavish 18th century decor with choice classical pieces but used Oscar-winning Hollywood vet Leonard Rosenman to adapt the works of Handel, Schubert and others; Rosenman's work earned him his second Oscar for musical adaptation. So, unlike previous films (like 2001) where Kubrick

edited the film around the music, **Barry Lyndon** featured music adapted around the film. This is a dangerous area when it comes to classical music but perfect when done properly. (A lot of people dislike *Barry Lyndon*, but I simply adore it!)

Handel's "Sarabande" featured prominently in a number of scenes, including the lengthy duel between the title character and Leonard Rossiter's pompous English officer, and later with stepson Lord Bullington. But it was the stylish and tasteful adaptation of Schubert's piano trio in many of the romantic scenes (involving leads Ryan O'Neal and Marisa Berenson) that best displayed the impact of classical music. Hardly a word of dialogue was exchanged during these scenes; Schubert's haunting music displayed not only the emotions of the characters but also reminded us that we were looking at a time long since past, just perfectly recreated on screen and in sound.

The Shining (1980) is musically similar to *A Clockwork Orange*, full to the brim with classics and only one or two reworkings of classical tunes. "Dies Irae," a hymn associated with death, is reworked by Wendy Carlos (previously Walter) and Rachel Eklund to form an ominous main title. Along with aerial shots of mountains and Jack Nicholson's VW it provides a frightful opening to a film that Stephen King called "a flawed masterpiece." Works by Bartók, Penderecki and Ligeti (who provided the eerie choral music in 2001) make up the bulk of the "score."

Full Metal Jacket (1987) featured many pop tunes from the period and an original electronic score by Abigail Mead, who is in fact Kubrick's daughter. One year the director presented her with a brand new Fairlight synthesizer for Christmas, later asking her if she would like to score his Vietnam War epic. (I read this story in a *Key-board* magazine interview with Mead.) The score to *Full Metal Jacket* features an array of synthesized sounds. It isn't really a score, but a tool to heighten specific scenes. The platoon bashing of private Pyle and the execution of the Viet Cong sniper at the end of the film best display its dramatic capabilities. While most people will argue that *Jacket's* score is noise at best, it does serve the film well and is a drastic departure from the traditional gung-ho war score or overly dramatic and sentimental music that we hear in "new age" war films these days. Kubrick's films are coldly emotional and *Full Metal Jacket* spares no expense in showing war for what it is—an unnecessary and totally dehumanizing institution.

A new Stanley Kubrick film always attracts anticipation. The director is as infrequent as he is brilliant and meticulous, and the news that he is returning to the sci-fi genre only increases the wait. *AI* (for "artificial intelligence") will be set in a future where man is served by robotics and where the breakdown of the ozone layer has resulted in melted ice caps and severe flooding. It's an interesting premise, but at this stage that's all it is. The film will feature a new age of special effects and it is because of this that Kubrick has waited so long to begin filming. Apparently, like George Lucas with the next *Star Wars* films, he needs special effects technology to catch up with his demands! At this time, filming has not commenced and cast and advanced plot details have yet to surface; ditto for info on the score. I would bet that it will be predominantly electronic. (Perhaps Abigail Mead will be getting an updated Fairlight this Christmas!) But stranger things have happened and Kubrick is known for being unconventional. Perhaps he may even bite the bullet and employ a "film composer" this time.

Then again... after the incidents involving North and Herrmann, how many composers would jump at the chance to work with Kubrick? •

SHIRLEY WALKER



Shirley Walker's career has long been one of enhancing other composers' music. She is a master of the orchestra, often called upon to orchestrate and conduct for those lacking the time or skill to do so themselves. Her success has come both in preserving the composer's vision and expanding it to the full orchestra. She especially gained attention working with Danny Elfman (*Batman*, *Dick Tracy*, *Darkman*) and Hans Zimmer (*Black Rain*, *Days of Thunder*), and her attachment to Elfman's dark style led to her composing the weekly scores for the TV series, *The Flash*, as well as the widely acclaimed afterschool cartoon *Batman: The Animated Series*. She made her feature debut in 1992 with John Carpenter's *Memoirs of an Invisible Man*, and provided a thrilling, operatic work for the poorly-marketed *Batman: Mask of the Phantasm* in late 1993.

Walker recently made a brief detour from her promising composing career to orchestrate and conduct *True Lies* for Brad Fiedel. The result is one of Fiedel's best scores, distinctly his but exploding with the force of a full orchestra. Walker agreed to talk about her work on the film for *Film Score Monthly*, as well as her composing career and important musicians union politicking in which she is involved. She is a blast to talk to and we'll no doubt have more interviews with her as her career takes off.

Incidentally, one thing that never crossed my mind to ask in this interview was the typical question about how few women composers there are—even fewer when you discount the ones who used to be men. Unlike some women composers who have had to succeed by writing stereotypically "female" music, Walker's music stands as simply music, no more feminine than a male composer's work is necessarily masculine. Her vibrant orchestral pyrotechnics have led more than one overwhelmed producer to stutter, "Shirley, this sounds like something a man would have written!" At least for me, however, the name recognition has long since changed from "Wow, a female composer" to "Yeah, Shirley Walker, she's really good."

Lukas Kendall: How did you get involved in working with Brad Fiedel on *True Lies*?

Shirley Walker: Actually, Brad Fiedel and I came to Hollywood professionally at the same time, around 1980, 81. We met each other working in TV, on a series called *Tucker's Witch*. I did some orchestration for him on that show and I wrote one of the episodes. So we've known each other since that time and on and off through the years have had various professional endeavors. So when Brad knew he was going to make the move to a more orchestral phase of his writing, he called me to see if I would be his orchestrator and do two projects together. *Striking Distance* we used as a testing project for some of the ideas of how to incorporate his electronics with an orchestra. *True Lies* was the big payoff, we had that test run and then we could elaborate.

LK: So did the producers on *Striking Distance* know you considered it a test run?

SW: Well, no... [laughs] Everything that we do in scoring is a test run for the next thing, and you never talk about it to a producer that way.

LK: I was just kidding.

SW: I think that's an interesting point, since the only way we learn how to do what we do in film composing is on-the-job training. Every single project that I do, there's a little percentage of it where I'm going to try a new experiment for myself, for what I think is going to work. So certainly you're doing the job for people, but it's your working laboratory at the same time.

LK: How did you go about working the synths into the orchestra?

SW: With Brad, since he is a total writer, he completely writes the music himself, the challenge is, how do I get the orchestra to have the same power and emotional character as his electronics? What parts of the orchestra will carry these sounds and emotional qualities? There's the performability aspect, too. Writing on synths, Brad is going to write stuff that is sometimes way off of instruments. Then it's a matter of, how do I get the sonic scale that he's gotten, but either brought down into the range of the orchestra—for example, he does these real screechy, kind of marcato string things, and our term for those is his "Psycho strings," they're just *ee-ee, ee-ee*, so out. So, how do you get that to work on orchestral violins which don't have that kind of quality up that high? When they're playing that high on the instrument, they're in the thinnest part of their sound. The other aspect of it is, sometimes he'll write, for example *True Lies*, a lot of that score was written very, very low in his brass colors. Part of that is because that is what sounds the best on his samples. So frequently I was bringing those sounds up one or two octaves in the orchestral brass. And then it's a matter of, once I've done that, how do I maintain the scaling of his music, and the relative scale of it, like an architectural idea?

LK: In the final mix, were there synths as well?

SW: Yes, he likes to carry over some of his synths. The orchestra is the dominant sound a lot of the time, but he will use certain of his string samples to reinforce, again like the high screechy things—the samples do that best, so they're blended in with the real orchestra. That way you get the sonic power you need to cut through the sound effects.

LK: Would you be getting print-outs from him?

SW: Yeah, he would give his Performer files to Joyce Imbezzi who was the computer translation person, and she would do the print-outs. She would tidy up the files a little bit, so she would put them in score order for me... a certain amount of rhythmic alignment...

LK: Quantizing? [a word I learned last issue]

SW: A little bit, although that won't always work in your favor when it's played in by hand. She'd do the print-outs and send those to me, so I'd have Brad's mix of his electronics and the print-outs. I'd get together with him, and we'd go through the scenes and cues, and he'd make a video for me, too. We'd discuss ideas, he'd have ideas, he'd want to feature woodwinds in a certain place, things like that. Then I'd give him my ideas, too, and as I'm orchestrating I'd always call him if I thought of something we hadn't discussed, and verbally suggest to him, how about this possibility in this place?

LK: What was the time frame on this?

SW: You know, we really cranked on that thing. I'm trying to think... I'd have to look it up, but it was fast. It was probably around four weeks, and it was a massive score. Huge orchestra... I think Brad originally wrote 110 minutes of music, and then we kept cycling through the picture edits, and we ended up with a 90+ minute score.

LK: What was the size of the orchestra?

SW: We were over a hundred for probably half of the score, and even the small orchestra was still in the 90's. Very heavy on the brass.

LK: Was Jim Cameron there at the sessions?

SW: He came to the first day, he was in and out. He would come at the end of the day or a lunch break and listen to playbacks.

LK: How was he to work for?

SW: He was fine. He has quite a reputation, you hear a lot about his "Dr. Jeckyl and Mr. Hyde" nature, but none of that really erupted on the scoring stage, which was great. He's definitely an intense person, that's for sure. Fortunately he was very well-behaved and pleasant so I don't have any hair-raising stories. I think a lot of that is due to Brad's ability to work with him privately. He did the whole score so that by the time they were screening, they had his electronic mock-ups in the film.

LK: So they would use that as a temp track?

SW: Right, and that was brilliant on his part. I know it cost him dearly in terms of what he put himself through physically and emotionally to squeeze it out like that, but I think it saved him the horror of having Jim Cameron fall in love with a particular piece of other music that he wouldn't have any chance of replicating.

LK: So there was no temp score whatsoever.

SW: That's right, Brad's score was in it from the first test screening they did.

LK: Wow. That should be done more.

SW: It should be, it's just that the time frame... I know Hans [Zimmer] has done that numerous times, he's had a lot of his score in there. Dave Newman has been working out a system, too, where he'll have his mock-ups available to them. And then as he finishes more of them they just add that to the film.

LK: Elmer Bernstein did that on *Age of Innocence*, he recorded it orchestrally very cheaply.

SW: I know Tim Burton insisted on that on *Edward Scissorhands*. He told Fox that he did not want that movie screened without Danny's score in it, because he knew how important the score was going to be to the success of the story. I think it takes a director and composer fighting very hard and realizing the importance of the music to pull something like that off. And schedule-wise it can't always be worked out, a lot of films are being temped and screened while they're still shooting almost. They start the test market screenings that early.

LK: This is really interesting, to hear how you worked with Brad and how it all came together.

SW: It really is, it's exciting for me as an orchestrator, although I have tried to make *True Lies* my retirement-from-orchestration picture. I've been telling everybody that, and then Andy Hill at Disney called me the week after we finished and said, "Shirley, Shirley, please, we're doing *Tool Shed*, this movie that Carter Burwell's doing, and we've got to have some orchestra, will you please just step in and do this for us?" So the week afterwards I'm in there with Carter, who was absolutely delightful. I really enjoyed meeting him because I'm a big fan of his, and it was fun to do a little bit of orchestration for him.

LK: Are you going to work with Brad the next time he does an orchestral score?

SW: We have discussed it. He said, "Shirley, I know you said you're retiring, but I'm going to call you anyway." It's really hard. I'm trying to get my career as a composer to blossom here, and it doesn't make sense for me to continue to bring the quality that I bring to orchestral scoring to other people's work. I'm trying to get myself established in the marketplace.

LK: Over the years you've orchestrated for Hans, Danny [Elfman]...

SW: Danny, Hans, Michael Gore and I did a few things, *The Butcher's Wife* and *Defending Your Life*, Michael Convertino and I did *Children of a Lesser God*, I did a little bit of *Arachnophobia* for Trevor Jones...

LK: How is the animated *Batman* show going?

SW: We're finishing up the remaining 20 half-hour shows. It's moving to Saturday mornings this fall, they're going to call it *The Adventures of Batman and Robin*, and it will carry my theme. Warner has its own network now, so the producers on that show are moving on to other animated projects that will surface music-wise in another couple of years. It's come down to the core group of Mike McCuistian, Lolita Ritmanis, myself, Todd Hayen has done another couple, Carlos Rodriguez did another one, and then there's two new guys, Kris Carter and Brian Langsford. Kris has just graduated from the University of North Texas and Brian has just finished at Eastman, they're both assisting me this summer. It's turned out to be a wonderful area for new composers in the business, to get in and work in the mainstream doing things not way out on the fringes. We just finished this *Haunting of Sea Cliff Inn* which is a cable movie for Turner. We used the new low budget film rates that we got passed, I'm very excited about that.

LK: Could you explain just what that's about?

SW: Within the musicians' union there's a group called the recording musicians association, the RMA, and we're the advocates for recording issues—dealing with motion pictures, jingles and records. We went to the union and said, "Look, we've got to have a way to deal with low budget pictures, because there are more and more of

them." The studios are reaching a level where they're turning out 7-20 of these films a year. Many are going to cable, many are going to limited theatrical release. So we were able to re-define what a low budget film is, and we got that up to a 10-12 million dollar range, which I think is great. And for long-form TV, it's about a million dollars per program hour in terms of the film budget. So the musicians' rates are a third less than their normal recording rates for these films. It has allowed me, on this *Haunting of Sea Cliff Inn*, to have a 32 piece orchestra for 35 minutes of the score. We did it in one day and I couldn't have done it with an orchestra, I would have had to use three or four players with the previous scale. Plus there's a soundtrack provision, so it's one quarter of the recording scale up to a certain amount of units. So it will allow more soundtrack albums to come out on these things, too.

LK: That's not retroactive, is it?

SW: No, it's just starting now. But within a week after that agreement was ratified by the members who could vote on it, five projects immediately called in who wanted to use it. In fact, one of the scores they recorded, the parts had been copied in Orem, Utah. They'd been done on computer and every part had the music copying service "Orem, Utah" on it. It was one they were going to do in Salt Lake City.

LK: Where it's non-union recording, I get it. Well, that's great—the past couple of years people have gotten away from orchestral scores due to the expense, and this will reverse that.

SW: It's a real attempt to do that, and we should see the effect in TV movies as well, since those qualify on a per-project basis. It's something where they want it to work so much, they're approving most things. I'm really excited about it.

LK: Except *Star Trek*, which Jay Chattaway was telling me about.

SW: [laughs] Except *Star Trek*, and the *Bat*-shows wouldn't qualify for this new rate, either.

LK: In general, orchestral scoring is big in the animated shows.

SW: Definitely, it's very big there. They still realize how important the quality of the music is to their finished product. Television, like network television, has been so taken over by business-type thinking, it's not entertainment people who make the decisions. It's more corporate law business-type people who have a different priority, and they don't look at the quality of a finished product, or consider the quality of something that will help bring an audience to their work. They just look at banging out widgets, how many can we turn out in such a space of time? We're hoping we can remind them with this. Like this *Sea Cliff Inn*, I think people are going to be thrilled. Less than half of it is electronic, which I did on my home electronics, and it's the kind of thing that the whole thing would have had to be done that way. Which to me is pretty cheesy, my home electronics are Proteus M1... [laughs]

LK: I've never heard an electronic score that actually sounds like an orchestra, they never do, no matter how much people say it's close. And it dates it, the sounds come and go so quickly.

SW: It does. Actually it's kind of fun, when you see now on the cable networks, they'll buy a whole bunch of old TV movies which use some of the very early analog synths, like the Yamaha CS-80. It's hysterical.

LK: There was that time in the '80s when the drones started and people realized they could just hold a note down.

SW: Yeah. Actually, that hasn't gone away, has it, Lukas? [laughs] Bill Ross and I tease each

other about our ability to overwrite. It's funny....

LK: I really liked your *Batman* animated movie CD. [non-sequitur award winning "question"]

SW: Thanks a lot, actually a lot of people responded really favorably to that one. It's funny, I think it was in one of your issues, I forget if it was an article or someone writing a letter...

LK: I remember that, someone wrote a letter and was complaining about how short CDs are, but said, "Then again, Shirley Walker's 30 minute *Batman: Mask of the Phantasm* is a magnum opus, a perfectly rounded..."

SW: And it might have been that same issue, somebody was talking about the order of the CD, and compared my *Memoirs of an Invisible Man* to *Batman*, and said that the *Memoirs* was a mish-mosh and the *Batman* CD told the story. And I had to laugh at that because *Memoirs* was my first soundtrack that was released, and as I discussed with Dan Carlin who was a producer on that, my thing was, "What should I put on, what order should it be?" And it was like the priority very frequently is, "How am I best going to get my next job?" [laughs] So I put the end credits first because I knew that there were certain people who I would be sending this to for a job who would only listen to two or three minutes. That's all they would have the attention span to listen to, and that was the thing that had the most variety in it. So that whole CD, I just made it that kind of order. It wasn't program-oriented at all for the listening enjoyment of the poor people who go and buy it, it was just for me, here's my calling-card, what do I have to show? If somebody listens for three minutes, here's what they get, if they're brave and go another five minutes, then they'll hear this. And then with *Batman*, I said, this sucks. I don't want to do that again. I want to have this more a serious program and mindset for the order on it.

LK: The only problem with the *Batman* CD is that once your music is over, I have to rush and turn it off before the end credits song comes on.

SW: Oh, I know, it's mean. Although I did come to like that song, I had to hear it so many times. And actually Tia Carrere who sang that song is in *True Lies*, she's the woman in the limo when they're on the bridge. Back to *True Lies*, I think they really featured Brad's score for that in a few places, it kicks in and really sounds glorious.

LK: It's an odd movie in that the middle goes off on that romantic subplot.

SW: There are many people who don't like that middle, because they want it just to be an action movie, but I think there are just as many people who enjoy having something where it isn't violence stuck in your face the whole time. And there's some humor, I love the humor in the film.

LK: It's like the movie inside the movie from *The Last Action Hero*. They don't pretend it to be real at all, like when the uzi falls down the stairs. That's the scene where you can't hear the music.

SW: Definitely. I don't know how movie audiences are going to protect themselves from the rising sound levels. It's way too much, I have to bring ear plugs a lot when I go to a theater.

LK: You should come to Martha's Vineyard and see it in one of our theaters here. You just get one speaker behind the screen, nice mono...

SW: That's hysterical. We used to have a neighborhood theater that got voted by *L.A.* magazine the worst theater in the universe. And it was. The seats weren't bolted to the floor anymore, you'd sit down and the whole row of seats would rock, and the screen was torn, and the speakers were blown... the floor was just so sticky you had to wear special shoes when you went there.

HANS ZIMMER

Interview by Will Shivers

Hans Zimmer has scored numerous American films since his debut in *Rain Man* in 1988. He has developed several relationships with stylistic directors such as Barry Levinson, the Scott brothers and John Badham. This is most likely based on his continued ability to create atmosphere of various locales. He adds a distinct flavor to his films. You either love it or you hate it.

His latest is *The Lion King*, his first animated feature. He signed on three years ago and completed scoring just last April. This was not his first musical, however; that was the failed *I'll Do Anything*. Its screened musical version caused audiences to be rather perplexed, so the songs were dumped and the film extensively reworked. He labored on that film for a year and a half.

After arriving late (14th St., not 4th, err duh) and running 10 blocks, sweating profusely, I arrived at Mr. Zimmer's music production facility in Santa Monica. He never brought the conversation to a standstill, like many often do, but continued as if he was eager to talk and divulge the fun he has despite the pressures of Hollywood.

He is a very laid back individual, as if a giddy kid who appreciates the fact that he works in Hollywood, yet he can still laugh in mockery of it. One cannot imagine him ever being tense, but this is most likely due to the large amount of nicotine he inhales incessantly. Although he's one to admit he gets tired of his own music, he's one who is quite aware of his own success.

He told me before the interview started that he had just packed up for England to score two British films by Nicholas Roeg and John Boorman (these guys still work?).

Will Shivers: ...That's a lot of stuff... and you're shipping it all out, huh?

Hans Zimmer: Yeah, it's quite nice occasionally to go off to England and do something completely different.

WS: A change of pace. But you had a lot of that on *Lion King*. I heard you were all over the map.

HZ: Yeah, that was like three continents, Africa, England, America, east coast, west coast [laughs]. There are not a lot of African choirs in this country and there are not a lot of straight choirs, so that was Africa and England. A lot of the singers were on the east coast, and a lot of them were on the Broadway shows so we couldn't just say, you know, "pop over." We had to go over there, work with them during the day and they'd do their Broadway shows at night. It was a lot of one-day trips to New York.

WS: But you weren't there at all times. It's like second unit.

HZ: Yeah, second unit. Jay [Rifkin], my partner, went there all the time.

WS: So you enjoyed working on *The Lion King*.

HZ: Sure. What's not to enjoy? The schedule got a little tight but they always do. I had *Renaissance Man* straight after. They were supposed to be months apart, but somehow the way these things happen, they just got bunched up.

WS: How much time did you get on *Lion King*?

HZ: From start to writing to delivering... three and half weeks.

WS: How did you end up working on this?

HZ: Well they just didn't want the Broadway

thing. So, I mean, because I had worked in Africa before... I think they just liked my tunes. And I was different. I was darker than the normal stuff. I come from rock and roll and I think that made this thing with Elton a lot easier.

WS: How much did you work with him?

HZ: Not a lot really. He delivers the tunes and I try to sort of not fuck his tunes up, basically. Be respectful to his tunes... and they're really strong so it's not like I can't go fairly crazy with them and not keep the integrity intact. You know what I mean. I think the good thing about him, he does just let me do my thing with them. He's got a lot of faith. It could've all gone wrong of course.

WS: I thought they melded really well together.

HZ: Yeah. There's always that thing, it could be better. With a bit more time, a bit more this...

WS: Right. How much did you end up scoring for *The Lion King*?

HZ: 65 minutes. And then the songs... it was pretty action-packed. Actually, we got probably more gaps in it than the normal Disney animated thing. There are quite a few scenes which don't... I just approached the whole thing like live action. I don't know about animation.

WS: Was that your first time?

HZ: Yes, so there was no difference in approach.

WS: It feels like live action.

HZ: Exactly. I think that was the whole idea.

WS: I think you were responsible for creating much of that whole feeling.

HZ: You know, I can't judge. If I could see it with somebody else's score, then it would be so much easier to judge anything.

WS: I hear you're pretty hard on yourself.

HZ: Well, it's like, I'm still waiting for the day when I write something I'm happy with. It hasn't happened yet. But that's probably the day when I get really bored with it all and stop writing.

WS: How come you only released like 16 minutes of your score?

HZ: Originally I did like 24 or so. And then I had a listen to it and thought it was really boring. So I cut a lot of things out. We got into this whole... because I had just finished it I didn't have any clarity in my own head, what the bits were that were any good, and what the bits were that were lousy. Just before I left for New York, my assistant Jeff was in here putting another track together for the record. I don't know, that might be just Europe or whatever. Because they said, "it's definitely too short." So I put some more on.

WS: You cut some of your own music out? That's unusual.

HZ: Well, I always do. I have a fairly low tolerance for boredom. You know, "we have done this bit." Like, "next."

WS: You don't often see an album, just full Hans Zimmer score.

HZ: There are a few around. I think there are like 20, 25 around the world. And don't ask me what they are because I keep forgetting. Like *Renaissance Man* is a complete score album with one song on it. While *Thelma and Louise* is the opposite. *Rain Man* was a couple of cuts.

WS: Yeah, I wanted more *Rain Man*.

HZ: That was me again going, well, cut it down a bit. A lot of the stuff works great with the film



but doesn't stand too well by itself as a record. *House of Spirits* is all Zimmer score. But I thought that stood up on its own.

WS: How did you go about scoring that stampede sequence in *Lion King*?

HZ: I asked them first, "How scary do you want it?" And they said, "As scary as you want." Then I got this idea that the end of it should be like this big requiem, all the drums and stuff when it gets sort of melancholy. I knew what I wanted to do in the beginning. I knew I wanted to make it really scary with the things coming down, like hit every cut, etc., just get the choirs to be really out of control. They even got scared of singing it. So you really get the fear of the people trying to perform it. There's not really much going on... it hits a lot of cuts. What I wanted it to do was to be relentless so these drums just never stop. At one point they had a lot more hoofs and effects stuff and then they started pulling that stuff out. And now it's just sort of spot effects and the music. Because I didn't want you to be able to tell what's the drums, what's the wildebeests. I scored it as a grown-up thing. I didn't make fun of it at all. The cue is about half as long on the record, because then it just repeats. Once is enough. I thought being that relentless, that it would be hard to listen to.

WS: That brings up mixing. You usually have a distinct mix in your films, your music dominates.

HZ: Oh, really I was pulling things back.

WS: No, not in that particular film. I was thinking of something like *Backdraft*.

HZ: *Backdraft* is pretty loud, isn't it? [laughs] Pretty loud on the music. It was great because everybody really worked together, the effects and the music. It was the only time where we'd say, "like, the music should play loud here, the effects should play loud there," before I started writing. And I'd be sending little tracks, little demos up to the sound effects guys. And they'd be sending little bits of sound effects to me. Everybody always knew what was going on. So it was a really easy dub. Nobody got in anybody's way. The dialogue sequences were the hard part, as opposed to everything else. Usually it's the other way around—as soon as the effects come in, you get killed. But Ron's whole idea was that the fire should be emotional and music would do that.

WS: The *Lion King* and that are very similar in that you use a lot of orchestra. That's kind of unusual for you.

HZ: Yeah. Well, whenever I do something orchestral, I want to work with a rock and roll band. Whenever I work with a rock and roll band I want to do something orchestral. A lot of the movies I pick can't really handle a huge orches-



tral score. *Rain Man* wouldn't have been able to handle a huge orchestral score just because it would've killed the characters. *Driving Miss Daisy*... sometimes I like disguising the orchestra. Because the orchestra is such a language in itself now, when you hear the strings, you're supposed to cry, you're supposed to get scared if they are really high up. I love playing with pre-conceived ideas of what the orchestra can do. Same with chases. I write a lot of chases which are really slow tempo; they have gravity to them as opposed to just more little bits flying about, which is usually what is on the screen already.

WS: Like the action scenes in *True Romance*?

HZ: *True Romance* is really odd. Because first of all there wasn't a budget for a big orchestra. Secondly, the film was so odd and quirky, all I wanted to do was make the music really innocent. Because there's so much shit flying around on the screen already. So in that big shootout at the end, it just plays this very pretty tune all the way through and makes the whole scene really sad. And again you get a sort of gravity.

WS: And irony.

HZ: And you get an emotion. You know I've never seen the version in the cinema. I keep thinking she shoots one of the policeman, but apparently in the released version, she doesn't. Because Tony kept saying, do a European version, we can be far more outrageous. Of course, once you've seen Tony's version, you never want to see the version that got past the ratings board. It was always structured for her shooting the guy and her being really upset. Of course, now that she doesn't shoot the guy anymore, the music probably doesn't make that much sense. I had scored that middle sequence where she gets beat up, and I had scored it as a long sequence, Tony had to cut that up.

WS: How do you handle that? How is your music not just cut off?

HZ: Clever music editors. I remember going to see *Driving Miss Daisy* having scored the end credits at seven minutes, and they turned out to be four. My music editor told me not to be upset but I just noticed that they were shorter. Occasionally you can use a sound effect to hide a bad cut. In *Thelma and Louise*, the big car chase used to be twice as long and there I could really hear the cuts.

WS: Well don't ever watch your music on TV or anything. [chuckles]

HZ: No I don't. I don't.

WS: They put in some other guy's music.

HZ: I don't usually watch the movies when I finish them. They're done. Next.

WS: Sick of them?

HZ: No, not so much sick. I can't sit there and go, "Oh wow isn't this a great movie." Because I know where all the problems are. All I can think about is how could I have done this better.

WS: Could you tell me about your background, how you developed your style? It's fairly distinct.

HZ: I don't know, really, how I developed my style. I come from rock and roll. I used to listen to a lot of classical music when I was kid. I never went to music school or any of those things. I suppose it's distinct because I don't have the knowledge to bland out other people's stuff. I don't know how to Beethoven orchestration out, so it's always my version of whatever it is. And I got a really bad memory for things. Just taking things from other composers is really not that easy because I can't remember them. But at the same time I keep falling into similar patterns, which I always try to escape. It should move along. *League of Their Own* is a good example. I have no idea about '40s swing music. I did it on purpose because it will push me in a new direction and I'll learn something and I did. A whole new world of music suddenly opened.

WS: Do you do a lot of research for your films, where various ethnicities are involved?

HZ: *Lion King* is not really that ethnic. *The Power of One* is really. So why do that again? I sort of broadened the whole thing. I went back European. "I'm a European and that's how I write, guys." You start bullshitting by pretending you're African. You're never going to do it as well as the real African. I'm not going to do a parody of African. That's why I'll get some African to start playing some of that stuff, or singing on it. I have no idea how to write American. On *Renaissance Man* Penny kept saying "American, embrace the army, embrace America." I don't know what that is. I don't think I ever sat through a whole Aaron Copland piece, and to many that's what it is. At the same time, you suddenly look and hear America in a different way. It's not the same jangly guitar every time you see the car driving. It's just not where I come from. Everything I knew about America came from Sergio Leone's spaghetti westerns shot in Spain with an Italian composer. That was my idea of what American was.

WS: That is America. Just a mish-mosh.

HZ: Exactly. For me American is old blues and jazz.

WS: You do have a distinct synth sound. Where did that come from?

HZ: I used to be a synth programmer. That was my job in London. I just know what I like. I like the sort of sad pads that pull everything together.

WS: You definitely have an atmosphere to your music.

HZ: I know, well, that's what I try to go for.

WS: That's why I think your music works well on its own, despite what you may think.

HZ: I like the stuff other people put together when I'm out of town. I like the *I'll Do Anything* record. Of course as we all know, nobody saw the film.

WS: What exactly happened?

HZ: Very simple. It just didn't work as a musical. I have no idea how in this day and age you put a musical together and make it work. I think as soon as people start singing, the audience instantly gets turned off. It wasn't Prince's songs, they're really good, and I wish he would do something with them. It stops the story because unless the songs propel the story along, which they didn't, you are just taken out of the movie. Suddenly this person who has been telling you an interesting story breaks into song. I always had a problem with musicals. I think one of the reasons I wanted to take this film on is because there are very few musicals I actually liked and all the ones I liked are really odd. *All That Jazz* I liked, I think it's a great musical because he sort of pulls it in this strange other direction. And *Cabaret*, after that it gets pretty thin. I can't stand *The Sound of Music*, I know that's sacrilege [laughs] but I can't stand it.

WS: Speaking of what's American, the musical is American.

HZ: Exactly. But I have no idea how to pull it off. Although *Lion King* is in a way a musical. We have little fuzzy animals talking so why can't they sing? We slither into the songs pretty good. On *I'll Do Anything* we were forever trying to buy that license that grown-up characters with grown-up problems can suddenly burst into song. The idea of course is pretty good, because you can say things in a song that you could never say in dialogue. But we never managed to overcome that hurdle.

WS: That must have been pretty hard on James L. Brooks.

HZ: It was his dream to do a musical. Jim was living that thing for seven years. Actually I'm trying to persuade him to write a book for me, to have another go. I think I've nearly got him. "Come on, Jim, we learned a lot." [laughs] You know, let's have another go. We'd never get anyone to put the money up of course. He's such a bright man. If anybody would've cracked it, I think it could've been him. He's very intellectual, Jim. Maybe it takes a different animal to do that, maybe somebody that's much more instinctive. Someone less... I don't know. I worked on that

beast for a year and half, every day trying to solve the problem of making an audience love us for the songs. And they just wouldn't.

WS: How much of the final score was redone?

HZ: I did it three times. The third time was my own idea. I did another score which still hung onto some of the songs. It was too far in that territory. It's really hard if you have to make the decision: all right, everything we've done, it doesn't work, chuck it out. So I wrote this score that was half-tied to the songs. And then actually I dreamt the new theme. I went to Jim, and I went "Jim, you've got to let me have a go here." I've got this whole new slant on this thing. Let me go and get the orchestra back in. [laughs]

WS: I thought it ended up being kind of theatrical anyway.

HZ: It always does. I mean, look: What's the reason for having music in film? There is a guy walking down the street. And there's music. [laughs] What's the reason? It's not real life. You're trying to tell some sort of a story. You're trying to say something that you can't say through words or pictures. I don't believe that crap about great film music being film music you don't hear. If it was written, if it was recorded, it's there to be heard. Or we should have silence. It does something. It plays with the characters. It truly twists things a bit. That's why lots of film music has ruined pretty good movies.

WS: Oh yeah. Have you seen uh...

HZ: Ladyhawke? [laughs]

WS: I haven't seen that in a while. Have you seen True Lies?

HZ: No, I haven't.

WS: The music pretty much ruins that movie. Some of the action scenes.

HZ: I've seen T2. I'm sitting there thinking [laughs] oh why can't I get away with this? It doesn't acknowledge anything that's going on. It just sets up one mood and hammers away at it. I don't understand why one would want to do that. Very often I play across scenes. *True Romance* is very much against scenes, I mean, a little marimba. But it still makes sense. It does propel the story forward. It depends on the film. *The Lion King* is a really tight musical. Wherever something happens, something happens in the music. They don't call it Mickey Mousing for nothing. [laughs]

WS: Do you prefer to do that or...

HZ: It really depends on the film. I'm totally led by what goes on, on the screen. As much writing is taking place by the editor as by me. I have to force myself to write across cuts. I knew it would be better. It was so easy to just like, "Oh, okay here we have a little moment we can do something with, here we have little moment we can do something with." After a while it becomes unwatchable. Everything is doing little moments as opposed to building this big subdynamic arch.

WS: Was this one of your harder films to score?

HZ: Actually, no. It was early on, because there are certain scenes where you never know what you're doing until you do it and talk to somebody. Actually Katzenberg's the one who forever caught me... you know, when I was pedaling out, not knowing what I was doing. [laughs, again]

WS: But you didn't have any problems... with the suits.

HZ: No, not at all. I think animation's quite different from live action in that animation they take a lot of care... Once you're hired you really have to do something dramatic to get fired.

WS: How long ago were you hired?

HZ: Three years ago. I did "Circle of Life," the opening song... I don't know, I've got a date somewhere [begins looking on his computer]. And it's the original demo that's in the film.

WS: And you were scoring up to recently...

HZ: Oh, yeah. I can tell you exactly... the 17th of April I finished writing, and I started *Renaissance Man*.

WS: Just right onto the next one, huh?

HZ: Well I didn't have a lot of choice. I kept saying that one of them needed to fire me or something. [we laugh] You know what I mean?

WS: Is that why you dropped out of *The Client*?

HZ: Yeah. I couldn't... everybody started moving their dates around. *The Client* was supposed to be in January. In February start *Lion King*. Don't do Penny's film until July. Suddenly *The Client* started in February. *Lion King* got pushed forward. *Renaissance Man* got pushed forward. One of them had to give.

WS: They all procrastinated, huh?

HZ: There was all sorts of stuff to deal with on *The Lion King*, Elton's stuff...

WS: On the album it gives credit to Elton on "Circle of Life."

HZ: Absolutely. He wrote the song. But then I rearranged it. Big time. August 15th 1992.

WS: Wow, that was a while ago.

HZ: Well I was 28 when I started this film, now I'm 32. [laughs]

WS: It's like *Apocalypse Now* or something. Well that's good that you were working nonstop. Good collaboration.

HZ: It was great fun. I'll do another one. What's different about it is they really care about their stuff. You have these brainstorming sessions with Katzenberg. It gets heated from all sides.

WS: They pretty much let you do your thing.

HZ: Yeah, well, I have the final say. There's another thing, if they don't like it, just make it quieter. But of course I want them to like it. They very much wanted it to be like *Power of One*. I started then I said, "I don't want that." Then they gave me the license to go do what I want.

WS: You end up working for a lot of directors repeatedly, like Barry Levinson.

HZ: He gave me my first job.

WS: How did that happen?

HZ: I did this little film in England called *World Apart* and Barry's wife saw it, Diana. I owe her my career. But I don't think Barry ever saw it.

WS: Was that your first film?

HZ: No. I did other things in England. I worked as an assistant to a composer and after a while we started co-writing. Stanley Myers. He worked on *Deer Hunter*. We did *Beautiful Laundrette* together and things like that. Actually, *World Apart* was the first film I did by myself. Then I did another little English film called *Paper House*. But anyway Diana saw *World Apart* and really liked the music. She bought the record and Barry started temping *Rain Man* with it. After a while he had so much of my stuff in there he had to give me a ring. Actually he came to London, and we sort of played a bit. I came out here and I wrote the whole thing in his office.

WS: That's all synth?

HZ: All synth. I didn't know about Hollywood budgets. I was doing everything on English film budgets, where you do everything. I like doing that. *Driving Miss Daisy* was the same thing, it's just me, even though there are a couple clarinetists running around town saying they played

that theme. But believe me, it was a machine.

WS: How'd you come up with that?

HZ: The way she walks. [hums it] It was a small film. And then it suddenly takes off.

WS: You got nominated.

HZ: No, no. Just *Rain Man*. They found out I wasn't 65 years old. They are waiting for one to pay one's dues.

WS: Is that really close to your heart?

HZ: In a way because it was my first American film. I really loved working with Barry and that whole atmosphere. It's a good little film.

WS: I thought you really captured its feeling.

HZ: But it's really odd, that music has nothing to do with America at all. It's so not American.

WS: How much did you score for that?

HZ: Not that much. About 40, 45 minutes. *Thelma and Louise* was the only one where I really went American, with the blues guitar. Because I thought I could, the girls were already ashift from the norm.

WS: Did you meet Tony and Ridley Scott when you were over in England?

HZ: No, actually I met Tony years ago in England. Ridley I met here. After I did *Rain Man* he wanted me to do *Black Rain* because maybe it was rain. [laughs] "You know this guy, he's good with weather." Then I worked with Tony on *Days of Thunder*. I think all these guys just like to stay with the weather motif. "Hey let's get that weather guy in, that Zimmer, he writes good weather." [we laugh]

WS: What do you like about working with them?

HZ: They're nuts. They're crazy in the best possible way. I love that they're stylish. The funny thing is... like Tony, he's such a friend. I try and work more and more with friends. If you have to spend a lot of time together, knocking your head against walls with people, you might as well work with people you really enjoy spending time with. And Tony and Ridley are definitely...

WS: Who do you like better?

HZ: I can't tell. Because they are very different. They really are radically different. I love Ridley for his seriousness and I love Tony for his sort of crazy unseriousness. Tony's really serious but it always comes out as a joke somehow. It's peculiar. They're very opposite and they're very competitive. Some things come very easy to Ridley and some things come very easy to Tony. It's interesting watching, who reacts how to a scene.

WS: Ridley seems kind of scary. I heard some bad things about him on the set and stuff.

HZ: I never had that, because on *Black Rain* we really sorted a lot of stuff out. I had a very hard time with a piece, and Ridley was sort of my ally. In the Hollywood system, you have all these producers and suits, as you called them, running around. You have to make a decision as to who you align yourself with. I work with the director, it's his party. Ridley knew that I was his guy and we started to have some very serious run-ins on the film. We got to the situation where if he was going to get fired, I was going to get fired. Or vice versa. It got really bloody at one point. He was really strong and protective. I needed all the protection I could get. The producer just thought it was the worst score he had ever heard.

WS: Really?

HZ: It was a bit out there.

WS: I liked it. It was another one of those that really captures the feeling.

HZ: Exactly. I was really proud of that as it was going down, and at the same time I was fighting

for every note. They wanted *Rocky*, and I wasn't giving them *Rocky*. I don't think *Rocky* would've worked. *Rocky* is *Rocky*. They wanted that to be like the last fight in *Rocky*. So I get the video out of *Rocky*. And there's no music in the last fight.

WS: What the...?

HZ: I can write that. [we laugh] No music! But it's amazing how people remember things. Because if he had tried putting *Rocky* up against it, it would've been a disaster.

WS: Ridley usually works with Vangelis. Were you influenced by him?

HZ: Absolutely. We used to be big buddies and I used to go around to his house and hear him play all night. Not a very good theme. [Hums *Chariots of Fire*] What I always liked about Vangelis is he writes tunes. I just got the *Blade Runner* CD. And it's just great, I love it.

WS: Is he a nut or what?

HZ: No actually he's the most normal... he's larger than life. He's got that Mediterranean sort of thing about him. He lives incredibly well. He smokes very big cigars. He has a very big Rolls Royce. On other people it would look really ostentatious but because he's such a large character, it all blends. He could only drive one of those cars because anything else would be dwarfed by him. He's got these huge hands that just lay into that keyboard and great things start happening—everything's improvised. He does it all himself.

WS: You improvise much?

HZ: In a way, everything's improvised. Then slowly something starts slowly crystallizing out of it. Work on this a bit. Then suddenly you think, well, a string part here would be good, a rhythm part here and suddenly you've done it all. [laughs] The people I work with like Bruce Fowler, my orchestrator, his job is to make the stuff that I play playable for the orchestra. It's quite different playing something on the keyboard than what string players play. That's his main gig in life with me and that gives him serious brain damage.

WS: You work with Shirley Walker as well. Did you do a favor for her on *Batman*: Mask of the Phantasm by playing keyboards on it?

HZ: It's sort of this thing, after a while playing by yourself gets a bit boring. The only influence is yourself, and that gets really boring. And so with Shirley I have this deal, whenever she does something—I did something on *Invisible Man* as well—I become her session player. And that's great. I see how somebody else approaches a cue, how somebody else works a piece of music out and she's so knowledgeable.

WS: She's conducted for you, right?

HZ: Yeah, but now Shirley is more of a composer, so I can't get her all the time. This friend of mine, Nick Glennie-Smith from England is doing more and more of the conducting. I want Shirley to have more. I want her to write more. She's such a great writer, I just love hearing her stuff. I thought that *Batman* thing was just unbelievable. Just hearing some of the tracks that she was working on was such a thrill. I hope people start taking notice of her. I think it's the fact that she's a girl. There are not a lot of girl composers. It's stupid, really stupid. She's better than most of what's out there. She's definitely better at a lot of things than I am, because I still have to go, "Shirley, how would you solve this orchestration? Can they play this?" She knows all this stuff.

WS: Are you going to work on *Crimson Tide*?

HZ: I think so. It's a real boys-owned movie. Submarines! I already said to Tony, I just want to hang out on the submarine. He's got this Russian

sub. One of the things with Tony is it always turns into some type of adventure.

WS: Do you go on the set a lot?

HZ: No. But I will be on *Crimson Tide* because he has a submarine! [laughs]

WS: But you don't try and capture the feeling by going on the set?

HZ: Well, the set isn't the film. It's the set. You see people working...

WS: It's plastic.

HZ: Exactly. And you remember the wrong things. On *Toys* I'd go on the set a lot because they were just around the corner from us.

WS: Speaking of pet projects.

HZ: *Toys* was a pet project that nobody saw. It's one of the films I can still watch because the visuals are so overwhelming that all the other stuff takes a back seat. I wanted to work with Trevor Horn again. Trevor and I used to have a band together. And I thought he would be the man.

WS: Wasn't Pat Metheny on that album?

HZ: Absolutely. Pat was like a Trevor thing. "Hey we're going to see Pat Metheny, should we get him to play something?" Seal's on the album, uncredited. He sings on the first track.

WS: I couldn't figure out all the credits on the album.

HZ: I know. Who are all these people?

WS: You got co-writing credit.

HZ: I wrote the tunes, but Trevor did some great things with them.

WS: It's hard to capture a film like that.

HZ: It was Trevor's idea that it should be Irish. We had this meeting and I don't know why he said Irish but Barry's eyes lit up when it happened. Then they went location scouting and they found up in Seattle these amazing fields which looked very Irish. The next thing was the costume side of it, dressing everyone in plaid, etc. Listen, I gotta go and do a bit of hard labor.

WS: I just have a few more questions for you. What's your relationship with Mark Mancina?

HZ: He's next door. He's sort of my protégé. I think Mark's really good. It was like Shirley, I just wanted to get him off the ground. There are some amazing composers around who nobody ever gets to hear. So him doing *Speed* was like a big coup for us. It was all going on at the same time. *Lion King*, *Speed*, *Renaissance Man*. We were cranking here. What we try to do in the studio is have lots of composers I like working here. It's an odd thing. They seem to attract more attention by being here.

WS: What was the deal with K2?

HZ: Oh. K2. The Chaz Jankel score. K2 had the Chaz Jankel score, it was always the Chaz Jankel score. It was the first score on it. I was in England for a holiday and I ran into Frank and he said, "Look, before it comes out in Europe, do you think you could just change a couple of things?" He gave me two weeks. I said sure, I'll write you a score. So I wrote him a score. Then what happened was they recut the whole film for America. There are three versions of this film now: The Japanese version with Chaz's original score, the European version with my score, and the American version with... I think it's a different score, because my stuff just wouldn't cut. It's like *Legend*, I think. *Legend* had a Jerry Goldsmith score in Europe and Tangerine Dream score here.

WS: Why?

HZ: I have no idea. I know that after they recut

the thing, they asked me if I wanted to go and sort out my score. There was just no way. I was doing something else. It's just like, "Leave it alone guys." I just went, "I don't want to have anything to do with it." So I think they went back to Chaz.

WS: And they released your score.

HZ: Yeah. I don't know if they released Chaz's score.

WS: I haven't seen it. I mean how many K2 scores can you have?

HZ: I know. And I wanted to try a few things. So I used it as sort of a test bay.

WS: Do you do much ghostwriting?

HZ: Not really. I did one film. [His assistant enters.] Is Rona going crazy?

Assistant: He's ready... he's out here.

HZ: Okay, great. [she leaves]

WS: On *True Romance*, was that in cooperation with Mancina?

HZ: Absolutely. I was in the middle of *I'll Do Anything*, the never-ending movie. We'd really be collaborating. He'd start a track off and I'd come in and just throw stuff onto it. Or I'd start a track off and he'd do some stuff with it.

WS: What was that main theme sound?

HZ: The marimba thing, that was mine. It's nine marimbas. We had no budget for an orchestra, so I thought, what can I do with the little money we have? We'll get nine marimba players in. [laughs] They were happy. They had never worked so much in all their lives. We had them all set up in a little orchestra setting. It was great.

WS: You worked with Badham, right?

HZ: Yeah. He's a friend. John's an old friend.

WS: Your next American project is *Drop Zone*?

HZ: Exactly. *Point of No Return*, that was a re-score. Somebody else had done that and John didn't really like it.

WS: And that was...

HZ: Oh, I'm not going to...

WS: That's why I'm here. [laughs]

HZ: I can't tell you that, you know, because it's a terrible thing to have happen.

WS: It was Badham's usual guy, was it?

HZ: Oh no, it was somebody completely different... it was Gary Chang. It wasn't his fault at all. Very often it's about communication. You either get on really well and you understand what each other are saying or not. You become the director once you start writing the score. You better have an idea of what's floating around in the director's head. And certain people can relate to certain people. I mean, I did a score in England years ago where I really thought I had it, what the director wanted. He hated it. Just hated everything.

WS: Everyone's been rescored.

HZ: Yeah. It happens. It's really infuriating when it happens, because you know with a bit more conversation you could have found out more what this film was about.

WS: That's why you work with friends because you can really communicate.

HZ: Exactly. In shorthand. Like with Barry, he doesn't say a lot. But I know what he wants. Already interpreted. They're very precise about music, about as precise as you can get which is all over the place.

WS: Okay.

HZ: Thank you. [We get up, start for the door]

WS: No. Thank you.

ON THE VINEYARD: LAURENCE ROSENTHAL

Martha's Vineyard is an island off the coast of Massachusetts where I was fortunate enough to grow up, and regularly return for summer vacation. Ordinary New England community in winter, famous tourist trap in summer, (cue *Jaws*, "Tourists on the Menu") it has hosted a number of vacationing film composers, such as Fred Molin, Jay Chattaway, Craig Safan, Charles Fox, Jonathan Sheffer and Elliot Goldenthal (though Elliot has managed to avoid me). Another regular visitor is esteemed film scoring veteran Laurence Rosenthal, who this year earns a brief article in FSM for being one of the few not just to visit here, but work here as well. Faced with the decision of finishing scores for the last few *Young Indiana Jones* episodes (to air on cable's Family Channel) here or in home city Oakland, he chose here (good pick!) and rented out a room in Piatelli's piano studio. This is a brief walk from my house and next door to the dilapidated supermarket where I used to push produce.

Set up in the makeshift studio (mercifully air conditioned) was a compact array of scores, notebooks, a video player and fax machine. From here would come more lush, orchestral scores for George Lucas' critically acclaimed and lavishly produced *Young Indiana Jones Chronicles*, for which Rosenthal picked up another Emmy nomination this year. The music for these shows is prepared with meticulous detail; Lucas spots the shows with the composer and would probably write the music himself if he could. Instead, he sometimes hums out what the music should be, then adds, "But you know how to make it beautiful." (See the interview with other series composer Joel McNeely in FSM #44.) Rosenthal confirmed that Lucasfilm has in development three more *Star Wars* features and one more *Indiana Jones* one.

Rosenthal's next project is the German television mini-series *Catherine the Great*, for which he has already been to Germany to appear on camera playing harpsichord—decked out in full period wig and costume. He works mainly in long-form TV nowadays, where he is regarded as a giant in the field and treated with the utmost respect by his contemporaries. He has dozens of high profile features under his belt from the '60s through the '80s, and ten of these are soon to be represented on a promotional 2CD set produced by Intrada, fully licensed: *The Miracle Worker* (complete 32 minute score), *A Raisin in the Sun*, *The Island of Dr. Moreau*, *The Power and the Glory*, *The Comedians*, *Heart Like a Wheel*, *Clash of the Titans*, *Requiem for a Heavyweight*, *The Return of a Man Called Horse* and *Becket*. (Incidentally, the rumor about Leonard Rosenman scoring *A Man Called Horse* and then Rosenthal scoring the sequel because the producers got confused is completely



untrue, as the latter composer related with a brief scowl at the counter of C.J.'s Cafe. I apologize to both Lenny and Larry for reporting it and perpetuating the occasional confusion between the two.) This release is another one of those not-for-sale but nevertheless-for-sale items and will be available in late September/early October.

Rosenthal remains a living legend, one of the few composers who has scored films since the '50s and is as busy now as he ever was. I want to thank him for meeting with me, and anxiously await his 2CD set from Intrada.

-Lukas Kendall



SCORE

SOUNDTRACK CD REVIEWS

RATINGS:

- 1 Doesn't Get Worse
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

NEW RELEASES

A number of reviews have been received of scores reviewed last issue or elsewhere in this one; most of these will be run in the end-of-the-year double issue. If you're interested in writing for FSM, please write in.

Andre • BRUCE ROWLAND. Milan 07822-35682-2. 22 tracks - 44:32 • The true story of an orphaned seal named Andre traveling hundreds of miles each year to visit a family in Maine who raised him has been a popular tale for years, but only now has it made it to the big screen (undoubtedly due the success of last year's *Free Willy*). While I can't comment on the film itself (Andy was sworn to secrecy about it -L.K.), Bruce Rowland's fine orchestral score (reuniting him with *Man from Snowy River* director George Miller) does everything it's supposed to for a film of this sort—namely, provide an emotional backbone of melodic themes and soothing orchestrations. There are no surprises in the music, but it doesn't matter—it's lovely and effective enough, and makes for a thoroughly enjoyable album. (There's also a song-only release from Rhino Records.) The score isn't too cloyingly sentimental, nor is it too low key and benign (the problem with Elfman's *Black Beauty*); even if the synthesizer motif sounds exactly like Steve Dorff's theme from TV's *Growing Pains*, this is still highly recommended for those who enjoy scores typical of this genre—yours truly included. 3 1/2

-Andy Dursin

Color of Night • DOMINIC FRONTIERE. Mercury/Polygram 314 522 339-2. 10 tracks - 34:15 • The latest piece of celluloid garbage from star Bruce Willis, *Color of Night* is not only the worst movie of 1994, but also one of the most confused and utterly ridiculous "thrillers" ever produced. It's directed by Richard Rush as if he were making a Cinemax "After Dark" film for a major studio, and features a giggle-inducing soundtrack by Dominic Frontiere, scoring his first major theatrical feature in ages. Frontiere's self-performed score at least doesn't drone on and on like many of its genre counterparts; instead, it serves up a frothy blend of thriller clichés in completely unrestrained fashion. You name it, and it's here—the sexy love theme, the pseudo-classical psychological "probing" music, etc. The real killer (no pun intended) is the track "Sessions," performed on a harpsichord that conjures up memories of John Morris' scores for Mel Brooks comedies. The problem here is, well, *Color of Night* isn't supposed to be funny. Frontiere's score runs 19 minutes (trust me, a little goes a long way) and the remainder of the album is padded with Lauren Christy's title-track pop song (co-written by Frontiere), Brian McKnight's instrumental of the same, Christy's vocal "Rain," and something called "Just to See You" from Lowen and Navarro (Willis' attorney's perhaps?). The score is just as horrendous as the movie itself, although as critic Mike Clark pointed out, it may be one-star quality, but it's five-star trash. 1 1/2

-Andy Dursin

The Terminator: The Definitive Edition (1984) • BRAD FIDEL. edel Germany 0022082CIN. 19 tracks - 72:13 • This CD features the complete score to *The Terminator* with acceptable sound quality. The notes state that "Brad Fidel's approach to scoring the film was to develop a tone that was strictly mechanical in nature... more mechanical than human." If this was the case, he undoubtedly reached his aim. Many of the tracks are long-winded and regarding musical development rather simple and unexciting. There is no question the music has a great effect in the film, since it creates a dark atmosphere in large parts of it, just that it is redundant on its own. A few tracks use more complex material, such as "Theme from *The Terminator*" (4:17), the well-known main theme; "Main Title" (2:17), a variation on same; and a third "Judgment Day Remix" (4:43), another variation on same. "Conversation by the Window/Love Scene" (3:45) starts very quiet with the piano-based love theme (another variation on the main theme) accompanied by electric violin and synth pads; unfortunately the sound quality here has a huge tape hiss, this constant "shhhhhhhh" all over it. "Sarah's Destiny/The Coming Storm" (3:05) is apparently a clumsy edit between the hissy love theme and a slow, synth-brass rendition of the main theme. The 10 page CD booklet has some photos of Arnie as the Terminator, information on the movie and score (stating that the film is actually in mono, although this album is stereo), and track-by-track descriptions. Overall, this CD is a must for fans of the film and of synth scores, but is definitely not stand-alone listening for those who are neither of the above. 2 1/2

-Ingmar Kohl

You read the title right: it's the "definite" edition, not the "definitive" one. (If that makes you wince, imagine what the film company thought.) Similar typos are spread throughout poor David Hirsch's (uncredited) liner notes. What's the point of doing the liner notes in English if they're going to have so many errors? -L.K.

NEW FOR THE CHURCH OF MORRICONE

Several Ennio Morricone soundtracks have recently been released; the 900 copy GDM discs can be ordered from the producer, Soundtrack Deletions, at 1B Woodstock Rd., Stroud, Rochester, Kent ME2 2DL, England:

Il gatto a nove code (Cat O' Nine Tails, 1971). Point PRCD 101. 11 tracks - 39:11 • The hauntingly beautiful main theme "Ninna Nanna in Blu" is the only pleasant experience *Il gatto a nove code* has to offer. For the next 36 minutes you are given a guided tour of darker musical territories, not pleasant, but certainly exciting and challenging. To impart the character of this music let me offer a metaphor: the powerful mind of an insane genius. As you listen to this CD imagine that each note represents a synaptic firing, every chord struck is a neuron relaying its fraction of a malignant thought through the wormy pathways of a brain. So there you are, the listener—"Morricone the surgeon" has just implanted you in the center of a psycho's gray matter. It's an exhilarating but eerie place to be. The music unfolds to a sinister pattern, describing a cold, potentially murderous purpose. In opposition to this devilishness is the magnificent voice of Edda Dell'Orso. She sometimes delineates odd harmonies, on other occasions she will mimic them, or the percussion. She is queen of the second track, "1970," Morricone's nine minute concerto macabre, a mildly erotic tapestry of paranoid delusion and psychotic logic. "Parabola del paradosso," like several other tracks, carries a jazz-oriented bass/percussion line, and the obvious connotation turns out to be an old friend—jazz equals urban. In this regard, *Cat O' Nine Tails* is a distant offspring of Bernstein's *The Man with the Golden Arm*. This is also one of the most musically varied of Morricone's giallo scores. With the exception of track one, all of the music is eccentric, but with that as a parameter, the range is liberal. Some of the cues ("Paranoia seconda") are so weird and laid back that the music seems to be coming from another room. Others, such as "Placcaggio," with a male voice, will suddenly lunge out of the speakers and bite you, afterwards slinking away into darkness with a bit of flesh in the mouth! "Sottintesi" stalks around the borders of the Twilight Zone. This

Cat stands as another testament to the creative fearlessness of its composer. 3½

—John Bender

Maddalena/Questa specie d'amore (1971/72). GDM 2001. 13 tracks - 64:06 • A masterpiece. Track two of *Maddalena*, "Chi mai," is one of Morricone's most famous compositions. It was a huge hit in Europe after being reused for the British television biography *The Life and Times of David Lloyd George*. I had gone on record as being a little mystified, since there seemed to be many other Morricone themes more deserving of such popular recognition. After all the alternate versions over the years it took this re-emergence of the original in order that I may understand. Morricone's known devotion to Bach will probably never be more marvelously actualized. This is nothing so common as an imitation, but rather an eloquent reorientation of Bach's style in an impeccably calculated contemporary idiom. Exactly what I've come to understand is that "Chi mai" is doomed to be loved. "Come Maddalena," "Una donna da ricordare," "Pazzia in cielo" and "Erotico místico" are fixed in their joint rank as Morricone's magnum opus of thematic elaboration. "Come Maddalena" is the initial premise, exhilarating and consummate in and of itself, that is lavishly re-established as four distinct and splendid structures. "Una donna da ricordare" is a dreamy, mystical summary of *Maddalena*'s physical essence; her warm breath, her beating heart, the vitality in her blood and flesh—the rapture of the feminine life-force. Even greater commitments on Morricone's part, in terms of sheer scale, "Pazzia in cielo" and "Erotico místico" are empowered monuments to a woman's sexuality. For both tracks the percussion propels the listener through the fabulous interior (Edda Dell'Orso and Bruno Nicolai, soloists) of an aural cathedral, erected in amorous veneration of *Maddalena*. If women were ever to disappear from the face of the earth, we men could at least find here, for some solace, a stunning musical approximation of the dynamism peculiar to the mysterious gender. 5

All eight tracks of *Questa specie d'amore* concur to form a refined portrait of elegance and bridled romanticism. Not having seen the film I'm unable to explain Morricone's resolve to envelope it with such a graceful and posh bouquet. Maybe I'm just a crude member of

the American proletariat, but I bet it's a movie about rich Europeans with lots of sad and emotionally complicated things happening to them! Who cares, the music is faultless and beautiful, and putting this classic score with *Maddalena* makes the CD a treasure. Endless kudos to Lionel Woodman of Soundtrack Deletions in England for releasing this. 4

—John Bender

Tepepa/Vamos a matar companeros (1968/70). GDM 2002. 18 tracks - 48:15 • A thoughtful pairing of scores for this CD, having in common their susceptibility to the cinematic bigotry of being labeled "spaghetti westerns," but diverging enough to pique interest for the sake of comparison. *Tepepa* is a serious and heartfelt work for a film about a Mexican revolutionary. It's home to one of Morricone's most conspicuous compositions, "Al messico che vorrei," a heroic, political ballad sung by someone named only Christy; it's at first not very appealing, but this is only because of Morricone's noble veracity as regards his fictional client—Tepepa, a peasant. The piece is proud and uplifting while being devoid of inappropriate elegance or prettiness. The woman's voice is strong and full of conviction, but also originates out of the crowd, not separate and elevated as if from on a stage. The final cue, "Viva la revolucion," is fully empowered with the capability that only art has to immortalize a fallen hero. 3½

The first track of *Vamos a matar companeros*, "Il pinguino," captures wonderfully the simple joys of male camaraderie. This is a dusty, mellow saunter replete with a deck of cards, cigars, a good bottle of whiskey and trusty pals to drink it with. The title cut, "Vamos a matar companeros," is a similar anthem to male-bonding, but not a saunter; this one is a whip-crackin' spur-the-shanks gallop, and listen for Ennio's wily, self-spoofing litany of his own signature genre embellishments: grunts, squeals, harmonica, whistle and electric guitar. "La messicana" is a sweet reminiscence. "Un homo in agguato" really shifts gears from the main themes, it becomes a fearsome gauntlet that the men must survive. "Pensando alla liberta" and track 18 are nice, lenient reprises of the cagey first cue "Il pinguino." Both this CD and its limited edition sister release (above) are beautifully packaged. The picture discs are suitable for framing! 3

—John Bender

LUKAS REVIEWS SUMMER SCORES

I didn't see *The Shadow*—I thought about it, but when a complete stranger saw me reading an article about it at the bookstore and said, "I walked out of that," I figured, better not. I did hear the score on CD (Arista 07822-18763-2, 13 tracks - 46:16) and was annoyed by JERRY GOLDSMITH'S overuse of synthesizers. Maybe the director insisted (he comes from rock videos), maybe it was Goldsmith's idea to underscore the *Shadow*'s non-realistic powers with far-out sounds. I could have taken the rising Ondes Martenot/theremin effect, but keyboards are used here to such an extent, it takes away from the things that make orchestral music move. Goldsmith's '70s action music is so incredible—listen to anything from that era and there are five things going forward all at once—but his style has somehow reduced to, *wheddle wheddle wheddle*, BOMP, *wheddle wheddle wheddle*, BOMP BOMP. *The Shadow* still has a catchy theme and is put together with such mind-blowing skill, it's hard to tell where to fault it, but listen to anything pre-synthesizers and it's obvious that this is sorely lacking. Even the wild percussion in the best track, "Chest Pains," has taken on a robotic, artificial tinge. At the least, his simplified '90s music is easier to try and figure out on the piano. 3

DANNY ELFMAN'S *Black Beauty* (Giant 9 24568-2, 19 tracks - 45:30) has a beautiful minor-mode theme, like his version of "Greensleeves," laced with exquisite orchestrations. Pennywhistle, violin, piano and harp surround the music like a mystical fog of the British isles. It's ironic that a composer so long criticized for not being classically trained would produce one of the year's most beautifully orchestrated scores, with just a touch of his past quirky self. Unfortunately, like last year's *Sommersby*, the monothematic nature of the music dilutes the album, almost fatally so. Each track in itself is wonderful, really sensitive and intricate, but piled on top of one another it's a yawner. Another pitfall of divorcing a film score from its movie, I guess. Apparently *Black Beauty* broke a leg at the box office and was shot after one weekend. R.I.P., horsie. 3½

Somehow, JAMES HORNER has managed to take all that was invisible about *Patriot Games* and translate it to a full orchestra for *Clear and Present Danger*

(Milan 73138-35679-2, 10 tracks - 50:41). The film itself is superior to *Patriot Games*, utilizing Harrison Ford's wooden innocence to full effect—this time, he uncovers covert U.S. operations in Colombia and lives through a million rounds of machine gun fire. Horner's opening and closing theme is a nice piece of mock-Copland which lunges into a patriotic, *Hoffa*-type theme. "Operation Reciprocity" has more patriotic music for the U.S. commandos, introducing the pan pipes which are as ubiquitous here as the Irish pennywhistle was in *Patriot Games*. "The Ambush" is interesting towards the end of its 10 minute run, with all sorts of orchestral effects like an updated version of *Aliens*. However, "Looking for Clues" features yet another use of Khachaturian's Gayane Ballet Suite; incidentally, this is just part of its "Adagio" and collectors shouldn't think they're familiar with the entire ballet just because they've heard Horner constantly rip off the same few phrases. "Deleting the Evidence," meanwhile, is a rehash of sneaking-around music from *Brainstorm*, accompanying a tense computer hacking scene. The Gayane material intrudes again in "Greer's Funeral/Betrayal," for a cross-cutting between James Earl Jones' funeral and the U.S. troops being massacred in the jungle. Horner's music here is an obvious combination of mourning strings and military percussion, but in the film some of it was replaced with a clumsy rendition of "America the Beautiful" (or one of those songs) by the funeral band. "Second Hand Copter" is representative of the score's approach overall, with minimalist *Sneakers* patterns updated by pan pipes and threatening orchestral embellishments. Like most of Horner's current work, even at its laziest the score works just right in the film, adding the right mix of tension, seriousness and movement. On disc, however, it lies naked, a themeless pinnacle of hollow urgency that represents all which seems effective about current action thrillers, but which will be forgotten in three weeks. 3½

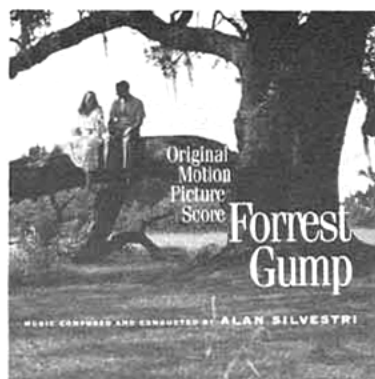
For an average movie, *True Lies* would be okay. For \$125 million, it's atrocious. (I could publish a two million page issue of FSM for that.) The first act was exciting—like a modern James Bond—then the second act took forever. By the third act, who cares? BRAD FIEDEL'S score (Lightstorm/Epic EK 64437, 17 tracks - 70:44) is his best yet, due to Shirley Walker's ballsy

orchestrations which translate Fiedel's percussive style from irritating synth to huge orchestra. The action music is totally two-dimensional, but refreshing and energetic in such tracks as the "Main Title" and "Harry Rides Again." Fiedel's synths are worked in to provide extra string and percussion effects, which is fine; he packs a lot more punch here than in T2. Unfortunately, where the movie falters—the lame family stuff—so does the score, with a lighter jazzy style that still manages to weigh a ton. The disc starts with five songs—no idea what those have to do with the film—and omits the tango music which is ironically what could have made the album a top seller. Fiedel's score runs a nice 45 minutes, and all things considered it's pretty good. Hey Harry, is it true they probably left off a lot of cues? "Yah, but they were all bad." 3

Out three months too late is the *Speed* score album (Fox 07822-11020-2, 19 tracks - 40:32) by newcomer MARK MANCINA—see the article about him last issue. This worked great in the film, adding a contemporary pulse to the runaway bus adventure, and works similarly well on disc, where the tracks are totally out-of-sequence. Mancina mixes orchestra and electronics much in the same way as *True Lies*, with live instruments blending into synth sounds and percussion, lots of percussion. In fact, much of the action material operates on the current trailer-score philosophy of adding as many drums as you can, then adding more. In contrast is a predominantly orchestral theme which triples as a kind of love/jeopardy/tragedy motif. The third and least interesting element of the score is the suspense music, especially some of the elevator cues, which tend to linger around creepy whooshing things as is typical for this type of keyboard-oriented style. Even here, however, Mancina creates intriguing sound worlds of synth effects which delicately sneak around the speakers. The use of live players is a definite plus, keeping the action tracks rooted in reality when they threaten to leap into cheap synth tricks. The recurring percussive passages are a nice thematic touch, and overall this is a solid album representing one of the summer's better scores. (Best track: the six minute "Rush Hour" for the bus plowing through downtown LA.) Kudos to Mancina on his first major picture, quite a winner; he has a bright future ahead of him. 3½

DAVID HIRSCH

REVIEWS THE
GOOD, THE BAD,
& THE BORING



The summer has, on the whole, been quite unusual in that the biggest films have had the most disappointing scores. Some of the best music came from the box office disappointments, little films that simply got lost in the shuffle. Some older scores, either reissued or released for the first time, also managed to outshine their younger brothers.

One exception has been the two Epic Soundtrax **Forrest Gump** albums. ALAN SILVESTRI'S score (EK 66430, 21 tracks - 39:25) is one of his finest works, capturing all the gentleness of Forrest, who through his simple wisdom or just by chance experiences all the joy and pain of America's turbulent growth from the 1950s to the '70s. If I can find one flaw with the album, it is that the tracks are regrettably too short. You wish they would continue to build in grandeur, but that's a minor quibble. There's an unstoppable life of its own within this score, evoking the film's characters in a way no other score this year has. A true classic. **5**

I must also admit the song compilation for **Forrest Gump** (E2K 66329, 2 CDs, 32 tracks - 108:07) is one of the better albums of this nature. It's all top-flight classics from the period (no modern rehashes) that play an important part in the film, as opposed to being there just to sell records. All 31 songs are crystal clear remasters and the second disc is capped with a 9 minute score suite slightly different than the one on the score album (the main title is a different arrangement). It's a brilliantly assembled set of albums that earns Epic producer Glen Brunman kudos not only for satisfying every type of soundtrack buyer, but preserving every aspect of the film. Here, the songs were just as important as the visual effects in capturing the look and feel of the settings. One note of importance: the cassette configuration of this set is 8 tracks shorter, the Silvestri suite one of the casualties. **4 1/2**

On to the dogs of summer (sorry), **Lassie** (Sony Wonder LK 66414, 10 tracks - 38:00) is BASIL POLEDORIS' second boy-and-his-pet epic after last year's *Free Willy*. While the collie played dead at the box office, Poledouris managed better in delivering one of his most genteel scores. Devoid of any noticeable electronics, it casts pure human emotions, conjuring up images of children and their attachment to pets. Its contrast with the composer's popular action scores is astounding, especially tracks like "Lassie Protects the Herd." Somewhat reminiscent of *Quigley Down Under*, *Lassie* offers a different side of Poledouris and is sure to further establish his versatility. **4**

I was excited to hear that Milan was releasing BRUCE ROWLAND'S score to **Andre** (73138-35682-2, 22 tracks - 44:32), not because we needed a scaled-down version of *Free Willy*, but because I've been a fan of Rowland ever since *The Man from Snowy River*. While we are treated to the composer's gentle best, especially in "Seal Ballet," the album suffers from a lack of diversity. Rowland has always done marvelous low key work, but on the *Snowy River* and *Phar Lap* albums, he had some thrilling action cues to propel the story along. While I'm sure he has delivered yet another score perfectly suited to the film, we stay on one emotional plane throughout, and at 45 minutes the album seems a trifle too long. The main action cue, "The Storm," is a composition worthy of the John Barry School of Musical Understatement. *Andre* may not have allowed Rowland more variety, but it's still leaps and bounds ahead of the competition. **3 1/2**

On the opposite side of the musical spectrum is **True Lies** (Lightstorm Music/Epic Soundtrax EK 64437, 17 tracks - 70:44). We have, of course, the obligatory

label-promoting songs. "Sunshine of Your Love," repeated twice, is the only song I remember being in the film (for about 15 seconds). One can only assume that the tango, which most people will remember, has been omitted because the five song tracks ate up all the available disc space. BRAD FIEDEL fills the rest of the album's 46 minutes with a surprisingly lackluster score. Here, he gets the use of Shirley Walker and an orchestra, and what he produces is a synthesized score with acoustic embellishments! We know from *Aliens* and *The Abyss* that a James Cameron film can withstand themes, but as with *T2*, Fiedel delivers mostly dressed-up percussion effects that have more life on the album than they do in the film. Even in DTS sound, *True Lies*' underscore was truly nonexistent and almost unmemorable. And that's no lie! **2 1/2**

The really **Clear and Present Danger** (Milan 73138-35679-2, 10 tracks - 50:41) is that JAMES HORNER appears to be getting lazier. Do we really need to hear *Brainstorm*'s "Race for Time" whenever he scores a scene with people hacking into computers? Do we really need Khachaturian's "Gayane Ballet Suite" inserted as if Horner wrote it? The real composer has never once received credit! If Horner would only put the same effort into all his work as he did in the "Airport Goodbye" of *The Pelican Brief*, he'd find himself getting less flak and more respect from his critics. I know he can deliver if he really tries. The score even fails to deliver support to the film itself. In the end, we have just another cut-and-paste job from *Gorky Park* and other Horner scores. **2**

I have to admit that most of the JERRY GOLDSMITH titles that have passed my way for review of late have not excited me much; **The Shadow** (Arista 07822-18763-2, 13 tracks - 46:17) is no exception. As usual, there are some clever synth tricks, but it's simply Goldsmith doing the Danny Elfman *Batman* shtick. There's also a lot of repetition that makes the score somewhat dull. I guess he didn't like the picture either. Who'd've thunk it? **3**

Main Title Madness (Moonstone Records 28096-3095-2, 17 tracks - 47:47) is a pleasantly surprising collection of themes from Full Moon Entertainment's direct-to-video catalog. Almost half the music is never before released material. Richard Band has 7 tracks, including the Full Moon logo; David Arkenstone (3), Tony Ripperetti (2), Pino Donaggio (1) and several others contribute to this entertaining compilation of original soundtrack recordings. **3 1/2**

KEN WANNBERG, who had his music to *The Philadelphia Experiment* and *Mother Lode* released on a Prometheus CD not long ago, was recently blessed with **The Film Music of Ken Wannberg, Vol. 2** (PCD 129, 23 tracks - 63:48). [You can tell a CD is partially illegal when it's titled "The Film Music of Composer," rather than the film, to escape notice. -LK] This time, two western scores are featured, *Draw!* and *Red River* (the remake). *Draw!*, a light 1984 comedy for HBO, has become popular TV fare as infamous gunslinger Kirk Douglas and former lawman James Coburn try to prevent their reputations from being soiled by the fact that they're now tired old men who want to live in peace. Wannberg plays the action straight, with the help of the National Philharmonic Orchestra, heightening the absurdity of the situations. Despite *Red River*'s rather bland presentation of the classic story, its score ascends beyond the on-screen material, giving the listener two excellent genre scores and preserving the work of a composer who at last is given his due. **4**

The limited edition release of GERALD FRIED'S **Too**

Late the Hero (Screen Archives GFC/2, 34 tracks - 74:29) is vaguely reminiscent of his *Star Trek* work, but like much of his TV compositions, Fried manages to make the best use from a modest size orchestra. Overall, this 1970 war score is interesting, despite frequent use of the main theme. Until recently, Fried was almost forgotten due to a lack of recordings. That oversight is now being corrected. **3**

Did we need another recording of *Gone with the Wind* or *Casablanca*? Probably not, but that doesn't detract from the wonderful performances of the Westminster Philharmonic Orchestra on *Gone with the Wind: The Classic Max Steiner* (Silva America SSD 1035, 15 tracks - 52:03). Kenneth Alwyn's latest conducting effort for the label delivers another beautiful collection of film music from Hollywood's early years, when composers were given the time to create some musical masterpieces like *The Adventures of Mark Twain* and *Helen of Troy*. **4**

For those in pursuit of the ultimate collection of classical music featured in their favorite films, I have heard no better compilation to date than Naxos' **Cinema Classics** (8.505019, 5 disc box set, 50 tracks - approx. 5 hrs 26 min). From staples such *2001: A Space Odyssey* and *Amadeus* to the last thing you'd ever think of, *Hot to Trot*, if you're looking for classical music used in a film, you'll probably find it here. As an introduction to the classics and great opera, it's a wonderful sampler, from Rachmaninov to Puccini to Gershwin. All the tracks included appear on other Naxos releases, so you have the opportunity to delve further into this subject. *Bellissimo!* **4 1/2**

Padding Lessons by Musicman

Composers, are you in need of music to pad out a cue? Sure, who isn't? Here's how to emulate the pros:

James Horner: Flip through your Shostakovich scores until you find something in the same key as the cue you're working on.

Danny Elfman: Two-beat, two-beat, two-beat, etc.

Leonard Rosenman: Take last four bars and make a pyramid.

Maurice Jarre: Make up something on the black keys. Modulate it endlessly.

Basil Poledouris: Repeat last phrase with last note a fifth or octave higher.

John Barry: Repeat last phrase verbatim. To really emphasize something, repeat it an octave higher.

Bernard Herrmann: Make up sequence of descending seventh chords. Use low instruments.

Dimitri Tiomkin: Make up something with five things going on three times too fast.

Michael Kamen: Who can remember?

Trevor Jones: Copy the temp track.

Christopher Young: Spend two packs of cigarettes coming up with unique transition for percussion, synthesizer and voice.

Ennio Morricone: Perfect your work on musically imitating a vacuum cleaner.

Jerry Goldsmith: Repeat this score's annoying synthesizer passage.

Composer on current *Star Trek* series: Long sustain. Actually, this is the correct music for any scene.

Hans Zimmer: Anything, as long as it's loud.

Randy Newman: Anything, as long as you have a good story to go with it for the orchestra.

Fred Karlin: Look it up in one of your books.

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JOHN WILLIAMS IN CONCERT AT RAVINIA, IL

Report by STEPHEN TAYLOR

Amidst the gentle buzz of locusts and a lake breeze, maestro John Williams made his 1994 debut with the Chicago Symphony Orchestra on July 31. The jubilee of Williams film music took place at the outdoor Ravinia festival which was packed to capacity.

The program opened with the expanded 1992 version of the "Olympic Fanfare" which includes the Leo Arnaud fanfare. The "Cowboys Overture" followed which was the first indication that this was going to be an extraordinary night. The Chicago Symphony brass, the best in the world, offered a tour de force in the allegro *Cowboys* gallop but then proceeded to top that in the *JFK* suite, where the "Motorcade" sequence was a turbulent bombshell of fury and suspense. The "Arlington" string elegy ensued in contrast as Williams coaxed a moving performance from the players, to the point of almost bending his knees as if he would lunge toward the first violins.

Williams finally took the mike to welcome the Ravinia crowds, especially the people way back on the lawn behind the pavilion. The lawn folk greeted the recognition with a great round of applause. The maestro said that it was a great pleasure to play for a live audience instead of competing with flickering spaceships and sound effects. Before closing the first half of the concert, he confessed that he always thought of *Star Wars* as simply "Buck Rogers" and was never a part of the mystical philosophy that later surrounded the phenomenon. He also teased the audience by saying that "Lucas is still threatening to make

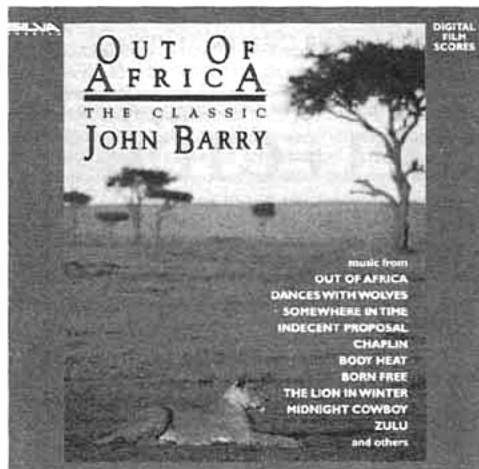
another trilogy and we're getting ready for that" which resulted in a great ovation. The suite that followed included "The Imperial March," "Princess Leia's Theme" and "The Throne Room/Finale." The addition of an expanded version of "Obi Wan" and other themes resulted in a concise suite of the *Star Wars* trilogy.

Following intermission, "The Raiders March" was first up, greeted with cheers the moment the solo trumpet began the theme. "Excerpts from *Close Encounters*" was a revelation in live performance. The contrast from dissonance to romantic melody was heightened by observation of the orchestra—the players demonstrated the marvelous complexity of the music, their sound flying through the air with a desire to burst into new horizons. The *Jurassic Park* music was the two-theme arrangement heard on the Telarc "Adventure Fantasy" CD which closes with the T-Rex finale. The tempo was much faster than on the soundtrack and the result was a succinct impression of the score.

Williams spoke for the second time about his collaboration with Steven Spielberg which he said he could "not believe was moving past the 20 year mark." Williams pleased the crowds with the news that Spielberg is starting a new film in the fall and their collaboration will start up again very soon. As much as he loved their adventure films, Williams said that he felt *Schindler's List* was Spielberg's best to date. The composer's gifts for understatement and humility were evident in the "Jewish Town" sequence and the

main theme. For the only time in the evening, there was an absolute hush over the audience as the *Schindler's List* music played. More than a few people were weeping as the black-and-white images of the film are impossible not to recollect for those who have seen it. *Schindler's List* was clearly the greatest music of the night. The "Adventures from Earth" finale from *E.T.* closed the scheduled concert.

Two encores followed. The first was a major surprise as Williams introduced flautist Richard Grauf, who came center stage to play the flute transcription of the *Sugarland Express* theme which Williams said he had recently transcribed from the solo harmonica version. For the last encore, Williams simply introduced the selection as having a "recognizability" factor. When the theme from *Jaws* came oozing from the basses, there was a sudden, knowing and rising ovation of approval as the Chicago Symphony ended the concert with a rousing rendition of this most famous of movie motifs. For Williams fans, it was a night of "all good things." For the average concert-goer, it was a fun-filled night of familiar sounds that are quickly becoming a part of Americana. A four year-old boy summed up the evening after the final crash of "The Raiders March" when he shouted in the momentary silence, "Indiana Jones!" The youthful Quest, exemplified in the music of John Williams, will delight generations of concert and movie-goers to come.



CLASSIC CORNER JOHN BARRY'S RAISE THE TITANIC COMPLAINT CORNER SILVA'S CLASSIC JOHN BARRY

Two Columns in One by JEFFREY FORD

Although few labels have done as much to promote film music as has Britain's Silva Screen, it's beginning to seem that when they botch something, they do so in the most grotesque possible fashion. The proverbial little girl with the little curl syndrome. Thankfully, it's been an exceedingly rare occurrence. Silva's successes in the past few years have been some of the most noteworthy ever... but then they come out with something like the mucked up re-recording of Jarre's *Lawrence of Arabia*. Love the score or hate it, it deserved a lot better than it got in the Silva release; and since the 1962 recording will always be definitive—even Jarre hasn't been able to top it—it begs the question as to why

such a work has to be re-recorded at all. With so much great film music languishing around unrecorded, it seems the time would have been better spent on something new, and not the same old and very familiar stuff. Just when you think you know how bad things can get, and after a good half dozen flawless Silva recordings, they release something like *Out of Africa: The Classic John Barry* (SSD 1033). A more heinous desecration hasn't been heard in years.

Before I'm placed on a hit list by angry Silva executives and Barry fans, let me explain. Although film music recordings have increased in quantity lately, such CDs don't rack up impressive sales figures by the recording industry's standards. Therefore, anything less than the very best of efforts can't be tolerated. There are too many cheaply produced film music compilations hacked out; they're the jokes you find in the bargain bins of record stores. The only excuse for their existence is for the conversion of the uninitiated; the off-hand chance that someone might like what they bought for \$2.99 and seek out the complete albums. Is any Barry fanatic really going to want the same music over and over, even if it is spiced with bits of previously unavailable music? I don't think so, and I don't think anyone who listens to the performances on *The Classic John Barry* is going to be inclined to buy the original albums.

God knows there are enough traps waiting for anyone who undertakes such an effort. Problem one: as I stated, we are for the most part recording things that have been recorded before, and in far more appropriate performances. Furthermore, we are not dealing with a composer who's had any trouble getting his scores recorded in the past. So in many cases we have not only the original soundtracks, but re-recordings in a concert format by the composer or others (a la Barry's *Moviola*, Epic EX 52985). There's no need to record *Out of Africa*, *Somewhere in Time* and especially *Born Free* for the umpteenth time. And in the cases of *Africa*, *Midnight Cowboy* and

Chaplin, the suites on the Silva release are the same ones Barry recorded for *Moviola*. Why do them again, and poorly, to boot? That's problem two: Nic Raine leads the Prague Philharmonic in a heavy-handed manner, robbing nearly all the pieces of Barry's greatest strength—the poetic grace of his themes. It's true that when the pieces were piled one on top of another as they were in *Moviola*, the net effect was curiously negative; beautiful melody after beautiful melody lulls you to sleep when there's nothing to contrast it. But Barry at least performed all of the pieces well. Raine and company do not. To make matters more infuriating, the group fails most abysmally in the piece I (and no doubt many others) bought the album for: the premiere recording of Barry's sublime score for the wretched 1980 film version of Clive Cussler's novel *Raise the Titanic*.

There's plenty in the almost hour-long score that demands to be heard apart from the film: the soaring main theme, the ballet-like accompaniment to the underwater search scenes, the elegant piece used in elegiac counterpoint to the once beautiful ship and its glorious and tragic history. These are the pieces fans have been wanting for years, and of the three, only the main theme pops up on the Silva suite—and then almost as if it's an afterthought! It seems as though Raine, in arranging the suite, purposely avoided almost every highlight. Perhaps he was (admirably) trying to avoid the trap of boredom that Barry fell into, but the end result is so uninspired that it scarcely seems worth the effort. If the performance is going to be this inept, we at least ought to have the themes. Where is the main title? Where is the lovely motif that accompanies the setting of lights around the sunken ship? Most egregious of all: where is the extended cue that follows Richard Jordan on his exploration of the raised ship, and his hoisting of the White Star pennant over her? These are just the major pieces; there are plenty of incidental and secondary motifs that could be listenable out of context were they to be developed properly.

Perhaps the real problem is that the conductor and orchestra don't make any real connection with the music, and that missing element makes the flaws in the performance (and the others on the CD) stand out even more than they ordinarily might. The *Titanic* suite starts with a mechanical run through the music that backs up the discovery of the ship, pointless without the accompanying "search" theme from which much of the material is derived. There is none of the excitement and wonder that Barry brought to the film track, and he was working against lousy acting and cut-rate effects. The same applies to the music for the setting of charges leading up to the raising, and the final run through the main theme. (The booklet notes fail to mention that a brief portion of the suite is from the sequence where Russians attempt to take over the ship, and that the final portion is the end title and not the theme that accompanies the Titanic to New York.) It all seems rather perfunctory. Just listen to the final coda of the end title as performed on film by Barry, then listen to Raine's version and you'll see my point. One builds to a sublime climax of

pure exhilaration; the other produces little more than a dull ending to an even duller performance. I once dubbed direct from a video cassette of the film (all sans dialogue) the music for the film's opening montage of Titanic photographs, the main title, the lights sequence and the end title to produce a satisfactory suite of about eight minutes. The performance on *Out of Africa: The Classic John Barry* runs little more than half a minute longer, but isn't worth half as much.

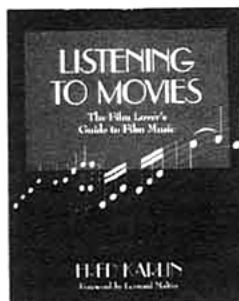
For many out there these comments won't matter; they'll be happy to have the new CD for the previously unavailable music that it does contain. It's also true that a couple of the suites—the lovely piano concerto from *Hanover Street*, the dynamic *Zulu*, yet another version of the "John Dunbar Theme" from *Dances with Wolves*—come off much better than the others. But they can't salvage a doomed enterprise. Like the Titanic, *Out of Africa: The Classic John Barry* goes down with nearly all hands. If the participants don't drown, they certainly get very wet.

In the meantime, I'll keep hoping for a full

recording of *Raise the Titanic*, either from the original masters or from someone who listens to them to see how the music should be performed. There's always hope, as the recent release (after 30 years) of Elmer Bernstein's *The Magnificent Seven* proves. I hate to sound like one of those film music fans who is never satisfied, but all I want is for someone to do justice to a great score, one that the producers of the film—despite blowing over \$30 million on the movie itself—couldn't blow some more to release. Perhaps sometime in the near future, the chain linking it to one of the biggest flops in film history will be broken, and it will be able to stand on its own.

Until then, I'll hold on to my tape dub. And I'll also look forward to another two years of great Silva releases until their next dud becomes due. If anyone wants a copy of *Out of Africa: The Classic John Barry*, they're more than welcome to mine. Good-bye and good riddance. •

See issue #46/47 for a letter from Silva Screen's David Wishart explaining the company's reasons for producing compilations like the above.



BOOK REVIEW

by Bob Feigenblatt

Listening to Movies
The Film Lover's
Guide to Film Music

Fred Karlin • Schirmer
Books, ISBN 0-02-
873315-0, 1994, \$35

On the far from overcrowded shelf of film music literature, a welcome new work can be added: Fred Karlin's *Listening to Movies*. Most books devoted to the subject can be classified as one of three types: those scholarly tomes which serve up long-winded theories on the mechanics and aesthetics of film music, usually with brief (and painfully inadequate) musical examples;

filmographies so inaccurate they render themselves useless upon publication; and how-to manuals (which are generally quite good).

Karlin's book touches upon these areas and more. Chapters include "How It's Done," which details planning, composing, recording and mixing; and "The Music," which offers a guide as to what to listen for and how to evaluate a score. This latter section includes the book's most fascinating feature, a cue-by-cue breakdown of eight classic scores: *Adventures of Robin Hood* (Korngold), *Dark Victory* (Steiner), *Spellbound* (Rózsa), *Spirit of St. Louis* (Waxman), *North by Northwest* (Herrmann), *The Magnificent Seven* (Bernstein), *Close Encounters of the Third Kind* (Williams) and *The Untouchables* (Morricone).

The book is written in a non-technical manner and is chock full of quotes from those in the industry. Also included are Academy Award winners in the score division, a list of soundtrack

specialty outlets, partial filmographies on 308 composers and an annotated bibliography.

This is Karlin's second book on the subject. His well-received first effort, *On the Track* (written in collaboration with the late Rayburn Wright) is considered a definitive text for aspiring film composers. Aside from his easy, relaxed prose, Fred Karlin is well-qualified, having scored such films as *Up the Down Staircase* (1967), *The Stalking Moon* (1969), *Westworld* (1973) and such TV works as *Ike* (1979), *Inside the Third Reich* (1982), *Robert Kennedy and His Times* (1985) and *Murder C.O.D.* (1990). Karlin won an Oscar for the song "For All We Know" from *Lovers and Other Strangers* (1970) and garnered an Emmy for *The Autobiography of Miss Jane Pittman* (1974). He currently teaches film music and jazz at USC. *Listening to Movies* can be ordered from the publisher at 1-800-323-7445. •

JAMBOREE!: COUNTERFEIT ALERT!

Jamboree! was a 1957 Warner Bros. film featuring an all-star line-up of early Golden Age rock and roll giants, e.g. Fats Domino, Connie Francis, Carl Perkins, Jerry Lee Lewis, Frankie Avalon, Jimmy Bowen, Buddy Knox, Charlie Gracie, and even Count Basie & Orch. with Joe Williams.

No commercial LP was ever released; however, there was a "disc jockey" promo-only copy distributed to radio stations. This record has long been extremely rare in the rock and soundtrack fields. In 1994 I have seen the record selling in ads for \$5000, \$4000 and \$2500 depending on condition. However, I have also noticed a few ads selling the "record" from \$40 to \$200. Why the discrepancy? As with many top vinyl collectibles, the record has been *counterfeited* in an attempt to be passed off as an original, or to be made available to those who cannot find or afford an original, or to those unsuspecting buyers who think they are getting a real bargain. Note: it is a true counterfeit attempt, not just a bootleg release of unavailable material. I saw my first "counterfeit" of this album in late '92-early '93 in Syracuse, NY. I have no idea when or where it was actually produced.

As an aid to potential buyers of this album, and a large *caveat emptor* for those thinking of spending big bucks for it, I have made a list of some of the differences in the original and counterfeit copies I have seen. When seen side by side there is no doubt which is the original, but when buying through an ad or seeing only a single copy, you should beware and examine the record carefully. Here are some major differences: —Mike Murray

COVER DIFFERENCES:

Counterfeit:

1. Front picture is *printed* on cover.
2. Back cover notes *pasted* on cover.
3. Cover surface is textured with tiny "alligator" spotting bumps.
4. Front cover photos of singers have pinkish hue in background.

Original:

1. Front picture is *pasted* on cover.
2. Back cover notes *printed* on cover.
3. Cover texture is smooth.
4. Front cover photos have gray/green hue in background.

5. Title "Jamboree!" is orange-red.

6. Two white scratch marks on Domino's neck.

7. Tiny white dot, size of period, on Buddy Knox's bow tie.

8. Bottom edge of front cover is discolored with 10" ragged white strip intruding into yellow cover.

LABEL & WAX DIFFERENCES:

Counterfeit:

1. Dead wax area has "Jam 1" and "Jam 2" handprinted.
2. Dead wax area also has number "8374" on side 2.
3. Label color is deep yellow.
4. In an attempt to duplicate the original's inner "dish" ring, there is an inner "ridge" type circle pressed into label. Part of this "ridge" may or may not depress into an actual tiny "groove."
5. Warner Bros. "shield" logos at top of label have black background in inner shield. Letters indistinct.
6. Track 8, side 2 ("Cross Over") composers are listed as "Schroeder & Subotsky-Kahl-BMI."
7. Side 1, track 11 ("Toreador") has composers "Colocrai & Randazzo BRS-BMI" placed *below* the credit to Epic Records.
8. Many different label print placement variations from original.

5. Title "Jamboree!" is deep red.

6. No scratch marks on Domino.

7. No white dot on bow tie.

8. Yellow color is uniform throughout.

Original:

1. "Jam 1" and "Jam 2" machine stamped in Roman serif letters.
2. No other printing in dead wax other than "Jam 1" and "Jam 2."
3. Label color is light yellow.
4. There is a distinct 2mm complete groove circle or "dish" impressed into the label on both sides.
5. Inner shield logos have distinct letters and show distinct lines used for background shading.
6. Composers to "Crossover" are listed as "Jones & Smith Kahl-BMI."
7. Composer credit to "Toreador" is listed side-by-side with Epic Records.
8. Many different label print placement differences from counterfeit.



RECORDMAN'S BUDDIES: THE FLEA MARKET, PART II

BY R. MICHAEL MURRAY

Flea markets and their customers continue to fascinate Recordman. Indeed, he has made what many would consider a college-level study of the denizens of the pits. While he prefers to travel to these emporiums alone, he finally gave in to my pleas to accompany him on one of his quests at a secret location. This only after I had agreed not to disclose its location and not to dawdle over anything but records—a small price to pay for the opportunity to squire with the master. He told me to be ready the next Sunday morning.

At 5:15 AM on the appointed day, my phone rang. It was Recordman. "You ready yet?" said he. "I'll be over in ten minutes." Click.

I hastily dressed in semi-matching clothes, and within minutes heard the familiar rumble of the Recordmobile in my driveway. RM blew his horn and the opening notes to *Star Wars* boomed out throughout my still-sleeping neighborhood.

"Hey, cool RM!" said I. "Where do you have a *Star Wars* horn like that?"

"Simple," Recordman grinned, "just ask for the *King's Row* klaxon."

"Oh," I said, suitably embarrassed. "I forgot."

"So have a lot of people," he huffed. Within minutes we were in a part of town I'd never seen.

"Where are we, RM?" I whined.

Recordman answered, "Think of it as sort of a low-rent Brigadoon—it magically appears out of the fog once a week for the truly obsessed. Legend has it that years ago a record collector found a copy of *The Caine Mutiny* here for 25¢ and the faithful keep coming, hoping to catch the aura."

Sure enough, as we pulled into the darkened parking lot, I saw shadowy figures converging on a large warehouse from which eerie lights blazed. We exited the Recordmobile and entered into what I was sure would be a vinyl Lourdes. My senses reeled as the door opened and I was overcome with the odors of half-eaten onion sandwiches, stale smoke, burning propane, backed-up toilets and unwashed flesh.

"Are you sure we're in the right place?" I gasped, my stomach churning.

"Hey," RM beamed, "this is one of the better ones—I've found real gold here in the past. Oh, drats!" he gulped. "I think word must have leaked—all my collector buddies are here too."

"But how can you tell which ones are the record collectors?" I asked.

"Always look at the eyes first—darting from table to table. Look, I'll point out some of the collectors and dealers I know for you. It's really sort of a strange fraternity—these same guys seem to show up at every flea market and garage sale at the same time all over the country. Look, there's one now!" he whispered.

Mr. Picky: This collector is a stickler for condi-

tion. Nothing wrong with that, but his lengthy examination of each record causes him to lose out to Recordman who goes through ten boxes of records while Mr. Picky is still on the first one. Friend, if the dealer is selling records for 25-50¢ apiece, quickly pull out anything you are remotely interested in. Once you have your stash well marked off, you may then examine the albums as much as you wish before choosing. Put the ones which don't meet your standards back in the box and Mr. Picky will eventually get around to them. Picky often wonders why the boxes never seem to have choicer items—they've been in Recordman's car for the last hour!

Mr. Talker: Avoid this guy until you've finished the Quest for the day. When prowling the tables and rifling through thousands of albums, Recordman seldom speaks to anyone except to inquire about a price. Time is short. Mr. Talker, however, likes to comment to no one in particular about every record he sees: "Oh, yeah, *Brain Goddess from Mars*, great movie! I saw that one in the summer of '67—boy was I wasted—was this on a blue or white label originally? Look, *Benji*! Now there was a dog, blah blah blah!" Meanwhile, Recordman, who's trying to keep a running total and remember book values, is fuming.

Mr. "I'll Buy Anything": Recordman learned a long time ago that there is a market, however small, for any artist or musical form. After all, that copy of *The Big Sound of Locomotives* you just saw in the box had to have been initially sold to someone—unless records like these multiply in cardboard box nests late at night. RM can't resist quickly glancing at what sort of records the guy next to him is pulling out of the boxes. Mr. "IBA" invariably puts his money down for items such as *Tuning Your Autoharp*, *1969 Central High School Drum & Bugle Corps Competition*, and *Romantic Sounds of the Third Reich*—all in terrible condition. RM hopes this collector shows up when he has his garage sale.

Mr. Macho: This is the collector who likes to visit the record bins after he's run five or ten miles in the morning. Invariably he wears a sleeveless T-shirt and crusty sweatpants. He hasn't used deodorant in about three weeks, and has just consumed five garlic cloves. He is also partial to big cigars. When he shows up, he will quickly have the record bins to himself.

Mr. Mom: This guy shows up at the record boxes with one, sometimes two screaming and drooling infants attached to his back or in a double stroller. Usually, at least one of the pair needs an urgent diaper change. Sometimes he will actually have the family dog with him. A few moments of high-pitched screams (or barks) at his feet is enough to make Recordman pass up the copy of *Drango* he thought he saw earlier. Hmm... maybe it's a collector tactic?

Mr. Digital: This is the "collector" we all hate to see. He apparently likes records because he's always looking at them—pulling them out of the jackets and invariably placing them back in the wrong sleeves. While he's examining the vinyl his greasy fingers are all over the disc. He also usually manages to drop at least one unprotected album (probably the one you've been looking for) every time you see him. He usually is dropping cigarette ashes on the discs as well. He's a slob. If he ever has a garage sale, skip it!

Mr. "Take My Wallet, Please": This guy actually brought a record/CD price guide with him to the flea market and usually has his wife read off the guide values of each record he pulls from the dealer's boxes. The dealer just smiles, for he knows this guy has just lost any bargaining power he might have had. "Hey, it's in the book!" the dealer tells him. Leave the "guides" in your car!

Mr. "No Prices" Dealer: This is the guy who bought all the Salvation Army reject records and tries to push them at the flea market. He can't be bothered with displaying a price for the records in any way. When you ask for a price, he will say: "Which ones do you want?" If you fall for this, RM has a nice G+ copy of *South Pacific* to sell you. Walk on by, friend!

Mr. "No Condition" Dealer: This guy's LPs look like they've been washed with sandpaper. However, condition doesn't affect his pricing: "Hey, it's Elvis—I'll take \$75—he's dead now, you know? How 'bout this picture sleeve/cover?" The latter looks like mildewed, spaghetti-squash. He has a tattered price guide somewhere and has placed mint values on each album, no matter what the condition. Just smile, and continue on.

Mr. "Take the Whole Box" Dealer: This gentleman usually has a large box of records consisting largely of Mantovani, Lawrence Welk and Firestone Tire specialty records—all with no covers. If you do see anything halfway decent to use as a filler album, and inquire as to the price, he tells you he's selling the entire box as a package deal only. Unless *Comanche* is in there somewhere, stroll quickly by.

Mr. "I'll Sell Anything" Dealer: He is a close cousin of Mr. "No Condition." RM actually felt sorry for him. He had about 30 albums set up in a wire rack. The covers were literally rotting off the records. Having no shame, RM actually went through each one and felt like he needed a shower afterwards. The dealer said that he was going to throw all the covers away and put the records in a big stack so they'd take up less space. RM suggested that he melt them down to take up even less space.

Mrs. "Blue Hair" Retiree: She has a small box of albums stuffed next to some chipped Wedgewood and fake jewelry. The sweetest lady in the world—who tells you about all the trouble she's had since her late husband, Fred, passed away after choking on a turnip. You feel sorry for her and overpay for a worn album you really didn't want just to help her out. At the end of the day you see her and "Fred" pack up and drive off in a late model Cadillac. Bumper sticker reads: "Eat Dust, Sucker!"

"Gee, RM," I wondered, "are all your friends like this?"

"Friends?" said he. "I never said they were friends. Let's just call them acquaintances that I continually seem to encounter all over the country. My collector 'friends' are personable, knowledgeable, loyal, respectful of their craft, honest and willing to buy, sell or trade at a reasonable price—well, maybe not all of these traits at the same time, but you get the idea. If you or any of the other readers care to tell me about collectors or dealers you know, feel free to write."

"Of course," I said. At this, the shadows began to lengthen. Somehow the hours had passed and RM suggested we step outside. As we exited, the building went into a classic movie dissolve.

"Nobody seems to know what happens to it and its inhabitants during the rest of the week," said RM, "although it's rumored that a guy named Rod Serling came here once, had an idea, and made a fortune in television. But that sounds like something from the twilight zone to me, don't you think?"

"Oh, road-apples, RM," I smiled. "Sometimes you really push this to the outer limits."

"Wrong choice," he laughed as the Recordmobile sped off into the long night of the hunter.

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

WARNER BROS. GOLD LABEL STEREO ISSUES

Continuing our ongoing series on early stereo soundtracks, we now come to the first stereo issues of Warner Bros. Records in the late 1950s. Many of these albums were frequently mentioned in the "top 50" list of collectible soundtracks. In addition, many collectors feel the sound quality of these albums is excellent, rivaling RCA Victor's Living Stereo recordings.

Warner Bros. launched their own record label in 1958 at the dawn of the stereo era. Eight soundtracks of significance were issued between 1958 and 1962 during the "gold label" period. The initial release, *For Whom the Bell Tolls* (BS 1201) by Victor Young, was an impressive studio re-recording conducted by Ray Heindorf. Great care was taken faithfully to produce an album consistent with the original score. This represented the first stereo recording of the landmark Young score which had been previously issued on 78 rpm. It is still in common supply today, although most copies are mono. The cover is entirely a color photo of Ingrid Bergman with no lettering.

Heindorf conducted another full album of a reconstructed score to Miklós Rózsa's *Spellbound*, again the first stereo release of an oft-recorded theme. This album is much more difficult to find in its stereo incarnation (WS 1213, RRS=7). Here, Rózsa's trademark theremin was recorded for the first time in glorious stereo.

Completing 1958's trio of Warner Bros. soundtracks was Bronislau Kaper's original score to *Auntie Mame* (WS 1242, RRS=8). This was a landmark issue, Kaper's first commercial album since *The Swan* in 1956 and the musical *Lili* in 1952. Kaper releases were few and far between despite a long and productive Hollywood career. [Even Jim Henson spelled his name wrong in the

tribute film, *The Great Muppet Caper*. -LK] Heindorf again conducted but this time took the album a step further, recording several previously unreleased film themes. These included Kaper's *Green Dolphin Street*, *The Glass Slipper* and *Invitation*. Although popular melodies at the time, these themes are only available as piano renditions (by Kaper himself) outside this album.

In 1959, two soundtracks were issued by Warner Bros. that remain amongst the rarest of the rare: Max Steiner's *John Paul Jones* (WS 1293, RRS=10) and Franz Waxman's *The Nun's Story* (WS 1306, RRS=10). Both were recorded at the time of the original soundtrack sessions, *John Paul Jones* conducted by Muir Mathieson and *The Nun's Story* by the composer. These two albums can easily be considered audiophile in sound quality and represent the state of the art in 1959 stereo sound. Value exceeds \$100 for each LP. *The Nun's Story* cover is a striking color photo of Audrey Hepburn with small lettering only.

As Max Steiner's career was winding down in the early '60s, record buyers were fortunate enough to receive several albums of his scores. Steiner achieved pop success with his theme for *A Summer Place* and later *Rome Adventure* (WS 1458, RRS=5) and *Parrish* (WS 1413, RRS=7) in 1961 and 1962, respectively. A *Summer Place* skyrocketed on the pop charts but had no soundtrack release until Elmer Bernstein re-recorded it as part of his Film Music Collection in the 1970s, coupled with *Helen of Troy*.

The last Warner Bros. album issued in 1962 is of paramount importance to soundtrack collectors. Authorized officially by the Korngold estate, Lionel Newman conducted the first definitive album of Korngold's film themes on WS 1438 (RRS=9), *Music of the Foremost Composer of the Golden Age: Erich Wolfgang Korngold*. Although some are brief, this album contains a multitude of themes including *Adventures of Robin Hood*, *Anthony Adverse*, *King's Row*, *The Sea Hawk*, *Elizabeth and Essex* and *The Prince and the Pauper*. Sound quality is stellar, probab-

ly representing the best available sound of all soundtrack albums prior to the digital age. This album is the *crème de la crème* both in selection and sound and is a must-have for the collector. Value hovered near \$100 prior to the CD release on Stanyan in 1991 (now out-of-print).

Warner Bros. continued their excellent label into the 1960s and '70s with releases which ranged from *Battle of the Bulge* to *Bullitt*. These well-produced soundtracks of the 1950s and early '60s were designed with a keen interest in film music appreciation and exist to this day as state of the art soundtrack albums.

Reissues of the above albums include *John Paul Jones* on LP (Varèse Sarabande STV-81146, 1991); *For Whom the Bell Tolls*, *The Nun's Story* (expanded edition) and *Music of Korngold*, released simultaneously on CD in 1991.

Straw Poll: If you would be interested in attending a soundtrack collectors convention in the Midwest next year please send a postcard with your name, address and location preference (specify Chicago or St. Louis) to me at 2641 Twin Oaks Ct #102, Decatur IL 62526. Although only in the formative stages, this event would involve soundtrack dealers and collectors for the purposes of buying, trading and/or selling soundtrack albums, with a focus on collecting. If you are a dealer and would be interested in selling or displaying at such an event, please write me as well. This would be a one day event with a few seminars on soundtrack collecting and appreciation. Interested? Write me at the address above.

New Items for the Collector: Two new items will soon be available, geared to the soundtrack LP collector. Longtime collector Edward Rose of Burnsville, MN has produced a beautiful collage poster of rare soundtrack album covers as an artwork print. Meanwhile, soundtrack dealer Keith McNally of West Point Records (aka "They Have It" Records) has set an October release date for his soundtrack price guide, focusing on the truly collectible albums. Details on both products can be found elsewhere in this issue. *

SOUNDTRACK ALBUM ODDITIES: PART V B - ALTERNATE SCORES

by ANDREW A. LEWANDOWSKI

Here's part two in our review of movies which have had used and rejected scores released on LPs and CDs; also movies which have been rescored in different countries and had both scores released. Send any updates to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713:

Lady and the Tramp: The music to this animated Disney dog tale, with songs by Peggy Lee and Sonny Burke, was originally released on a 10" LP (Decca DL5557), reissued on a 12" LP (Decca DL8462). Foreign reissues included Japanese (MCA VIM 7150) and British (Buena Vista BVS 5008) releases. When the French dubbed version was released in the mid '60s, it contained a new score by Georges Delerue (Disneyland 1007-22).

Legend: Jerry Goldsmith composed a lush, romantic score to this 1986 Ridley Scott fantasy bomb. The film was released by 20th Century Fox in England and Europe with Goldsmith's score, released on a Monument 100 LP as well as German (UP-ART 86002) and Japanese CDs. However, audiences in America and Japan, where the movie was released by Universal, heard an entirely different score composed by Tangerine Dream. (Supposedly, Universal wanted a score that would have more appeal to the teenage movie-going audience.) This score was released on MCA 6165, LP only. An expanded release of Goldsmith's score (71+ minutes) has been issued on CD (Silva Screen FILMCD 045) in England.

Napoleon: Abel Gance's 1927 biographical silent epic received a new score for its 1981 U.S. roadshow, composed and conducted by Carmine Coppola. His music was released on an LP (CBS 37230) with a gatefold cover and on CD (CBS MK-37230). Both have 12 bands of music. For the film's British premiere a new score was composed and conducted by Carl Davis. This was pressed on Chrysalis CDL 1423 in a standard cover and contained 13 bands, later issued on CD by Silva Screen.

The NeverEnding Story (Die Unendliche Geschichte): Klaus Doldinger's score to this fantasy tale was released in Germany on the WEA label (250 396-1). It had 17 selections totaling 40:43. When the movie was released in the U.S., portions of the score were replaced with music by Giorgio Moroder and a title song with vocal by Limahl. Again, this was

done to try and draw in the teenage crowd (the big movie spenders). When the album was released in the U.S. (EMI America ST-17139), Moroder's music and title song were placed on Side 1 (5 bands, 15:25) and Doldinger's portion of the score was on Side 2 (10 bands, 20:29). This latter album was also released on CD in the U.S. (EMI E21Y-92708).

Nosferatu: This Werner Herzog remake of the German silent screen classic was scored by the group Popol Vuh. Originally, they recorded an album titled *Bruder des Schattens - Sonne des Lichts*. This music was used as the score for *Nosferatu* and the album was almost immediately re-released with a different cover to tie in with the movie. The movie itself was released in several other countries under the title *On the Way to a Little Way* with a new, more electronic score by group. Both albums were originally released in Germany. I do not have the label and number information for the first score but its album contained four selections. The second score was released on several labels (EGG 900.573, EMI PDV 7005, Brain 0060.167) with 10 selections. Both scores were reissued in late 1993 in Italy on a single CD (TIDE 9113-2).

Patrick: This Australian thriller was originally released with a score by Brian May. It was this score that was heard by American audiences and released on Varèse VC 81107. It was reissued along with *Road Games* on an Australian CD (IM1 CD1014). When the movie was redubbed for European release, a new score was added by the rock group Goblin. This was released in Italy on Cinevox MDF 33.133. It has been reissued on a CD in Japan (Soundtrack Listeners Communications SLCS-7150).

The People Under the Stairs: This is a somewhat murky item. It appears that Graeme Revell was the original composer for Wes Craven's horror flick. However, the final version of the film contains a score by Don Peake with Revell being credited for additional orchestral music. However, the CD release (Bay Cities BCD 3022) contains suites by both composers. The album insert states that "for artistic balance it was decided to award each composer an equivalent running time on the album." Revell's music totals 28:55 vs. Peake's 25:05.

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